ARCHITECTURE

VOLUME LXI MARCH 1930 NUMBER 3

A Confidential Guide to the Contents

Facing us on your left, we have the pleasure of presenting another original lithograph. This is not a reproduction in one of the usual zinc or halftone processes, but an original print of the subject in its own medium.

◆

When an architect prescribes for himself he is rather apt to write a very detailed and involved formula—particularly if he has little money to spend, which is practically always the case. p. 130

◆

A Fifth Avenue jewelry store has got to have in its make-up a strong tincture of the haughty, and the further uptown one goes, the haughtier the ensemble. Here is the newest and furthest north. p. 137

◆

Our English brethren are not likely to go to the extremes in design that frequently appear from the Continent. There usually is a strong flavor of conservatism and structural form. Nevertheless the lid is off—at least of the color-box—in this house in Mayfair. p. 141

◆

New York seems to be coming rapidly to the one-room-and-bath scheme of life. The utilization of every possible inch of serviceable space has become an equivalent of the crossword puzzle for the apartment-house architect. p. 145

◆

Possibly we have reached a point where we can look back over some of our recent creations in design and assay them in something approaching true perspective. We have in mind the comparison of designs of to-day in pottery, wallpaper, furniture, typography, textiles, silverware, and a few other such accessories, with some well-established examples of past eras. p. 149

◆

Lewis Mumford is not awarding an annual booby prize this month, unless it be for our professional blindness in not seeing clearly from whence we have come and whither we are going. p. 151

◆

A few dreams still in the preliminary stages; some achievements which probably please most people more than they please their own designers. p. 154

◆

With all that we know, and think that we know, to-day, some one usually finds it possible to give us a lot of new information on the printed page. p. 156

◆

Once a year the landscape architects bring the most luscious fruits of their labors to the New York Show so that the world may see and marvel. Here is a pictorial pre-view which contains not all the good ones, but what we think are representative high spots. p. 157

◆

F. R. Yerbury sends his monthly mail-pouch of photographs, and this time we are glad to find that he has apparently run out of Continental group-housing schemes. p. 163

◆

John D. Rockefeller, Jr., has recently set aside a half-million dollars in the cause of research into the early architecture and other arts of our own Southwest. Meanwhile, here are some photographs of work down there, long since completed and possibly too soon forgotten. p. 171

◆

If you wonder what an automobile body builder thinks about when he is creating his summer home, have a look at Mr. W. A. Fisher's place near Detroit. p. 177

◆

The Editor's life is an open book. p. 181

◆

However extensively the modern building may consist of a lot of precisely similar unadorned lofts, the architect usually wangles enough money out of his client to make a prepossessing entrance—nor is the operation a particularly difficult one in these days when business buildings vie with one another for the strongest appeal to patronage. p. 183

◆

In all this talk of design it behooves us to give a thought to some of the practical means by which achievement is more easily reached. p. 191

◆

The six-room house is outside the range of architectural practice, excepting in group design, but its tendencies have some lessons that may be of value in larger work. p. 192

◆

Not the least among the advantages of the site are the many changes of level, affording opportunities for terraces and stone walls

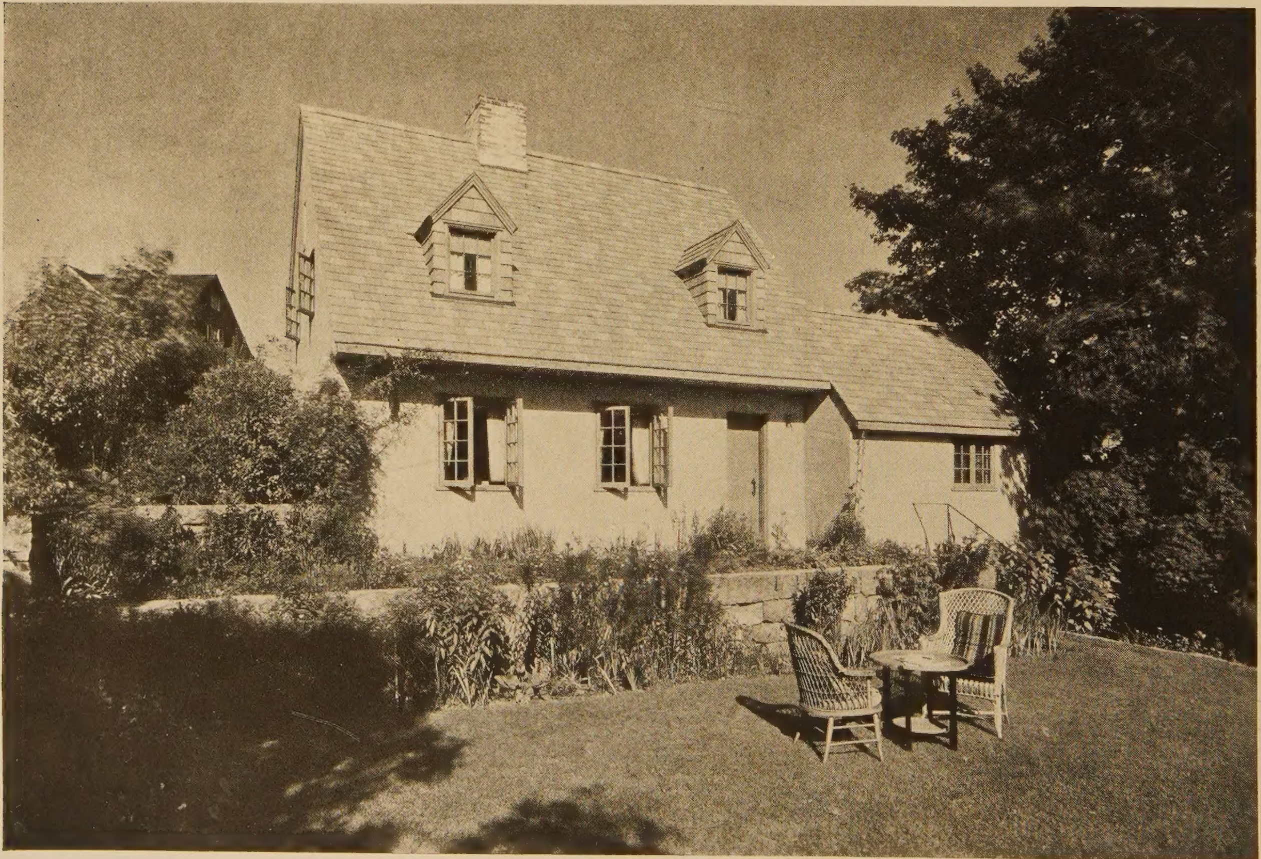
The walls are of hollow tile covered with very light stucco. The roof is of fireproof bevelled shingles, tan, gray, and slate-purple

An Architect's

BEING A CASUAL ACCOUNT OF THE DESIGNING AND BUILDING OF A SMALL HOUSE OF LASTING CONSTRUCTION IN WHICH THE BUILDING MATERIALS ARE

IT is curious that in the large collection of fables ascribed to Mr. Æsop there is not one which has for its theme an architect who attempted to build his own house. Somehow, it seems, there would be an excellent opportunity for the tiresome old man to have used, for its moral, the Greek equivalent for the expression "hoist with his own petard," which, being interpreted, means, the trapper trapped. It is so much easier to make decisions for another than to make them for one's self. When the client is none other than the architect's *alter ego*, what a thicket of perplexity comes upon him. This time he must choose whether it shall be double-hung, or casements opening in, or casements opening out—and this time it is he, not a mere client, who has got to put up with the evils inherent in whichever type of window he chooses.

However, each one of us has his season of

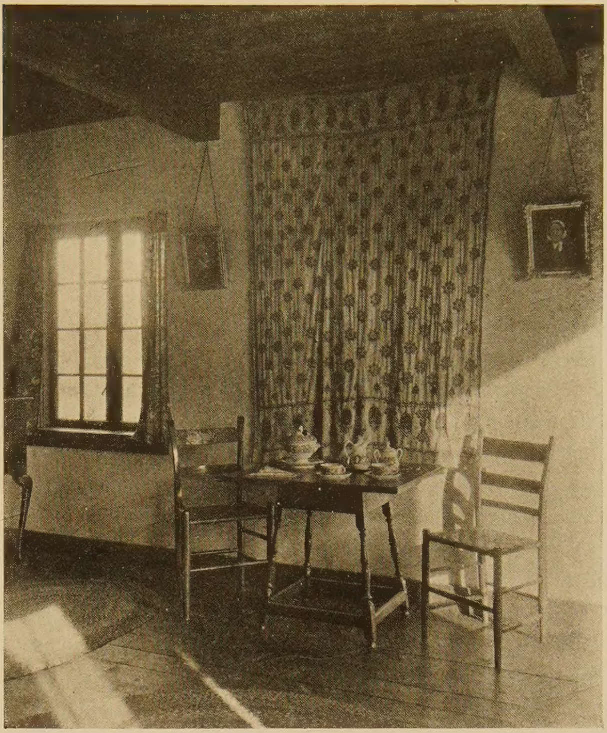


Summer Home

GIVEN FRANK EXPRESSION. THE HOUSE WAS DESIGNED BY RAYNE ADAMS, ARCHITECT, AND IS LOCATED AT ANNISQUAM ON THE MASSACHUSETTS SHORE

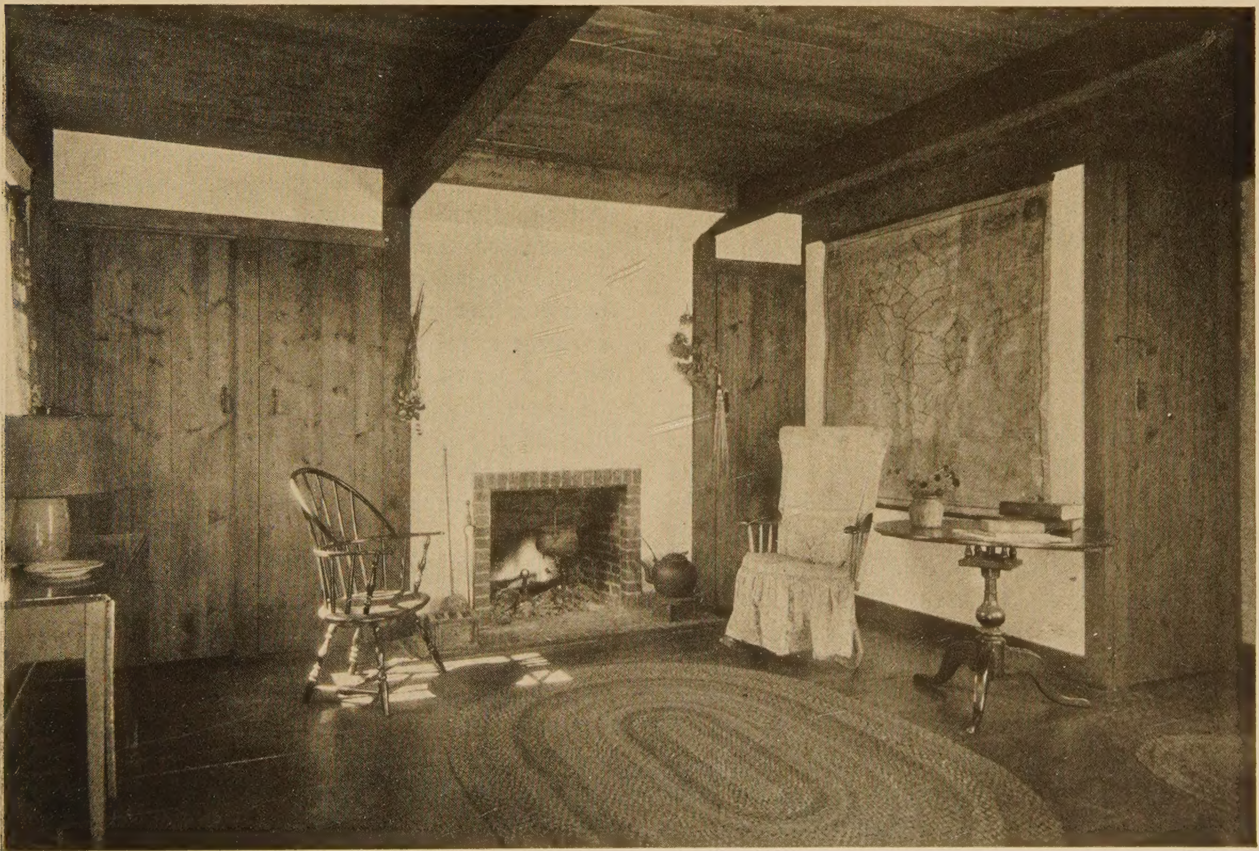
spring time, and in terms of his vitality he seeks adventure everywhere. And the building of one's own house has substantial compensations, even though one be graced with the absence of an all-healing egotism.

The small house shown with this article was born of Hans Christian Andersen. You will recall the passage in which the story-teller asks: "Shall it be the story of Humpty Dumpty or the story of Ivedi Avedi?" And since the listeners clamored for the banal story of the Hero of the Wall, the story of Ivedi Avedi was never told. So we decided to tell it. And the story, placid and uneventful, of the building of the small house, is the story of Ivedi Avedi. That is its name, and if the details which follow seem to reflect little of the romantic associations which an Andersen story should have, nevertheless, those who have undertaken similar ventures can understand that, viewed in retrospect,



A detail in the living-room—just opposite the fireplace

The living-room, with its frank use of white pine treated with a yellow ochre stain. The floor is of spruce plank, splined. The ceiling shows the underside of second-story splined flooring which is supported by 6 x 8 beams



all its elements—the concrete foundations, the tile walls, the splined floors, even the septic tank, because of their mutual interdependence in the working out of a deep desire which is so common—the desire for a rooftree of one's own—acquired a certain emotional content quite over and above their specific characteristics as sheer building materials.

* * *

So, about the house. As the site lay, prior to the building of the house, its chief assets were a huge Norway maple and a boulder even more huge. The site happened to be located on the north shore of Massachusetts, where great gray boulders and ledges give a character to the landscape which only the Titans would have understood. It is this rough and dour aspect of its rocky fields and shores which gives the hardy vegetation of the region a certain heightened effect; contrasts which the Garden of Eden, in all its gracious perfection, could not boast. So we planned the small house in relation to the maple-tree and the boulder, the one serving as a sort of Bo-tree of solace, the other as the protecting fortress which would guarantee, in the manner of fairy stories, security from wolves and the outer darkness of things alien.

Have you ever noticed that in fairy stories all houses fall in two classes—the enormous palace of the king or the bad ogre, or the tiny cottage of the charcoal burner? The size of our lot obliged us to choose a house which would fall in the latter class. Yet, a small house, properly planned, may be made most livable, but it presents a problem which requires an amount of study which is in inverse ratio to its size.

* * *

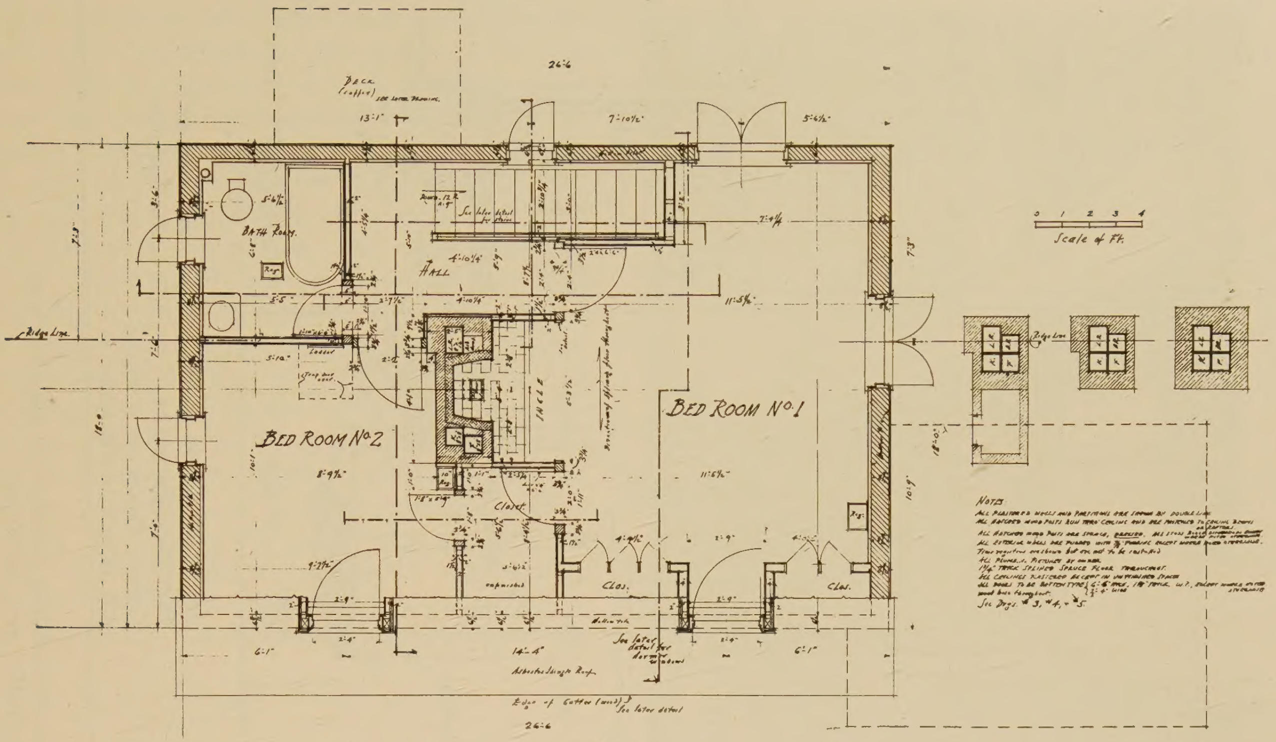
At best our building materials are things transitory and slight. The hand of time, armed with frost and fire, with wind and water, plays havoc with them. The wooden buildings of the colonial period, even though they were built of white pine, which was the soul of integrity, face the danger of destruction by fire; and the consciousness of this danger serves to place a bad angel in their garrets. So we decided to use a type of construction which would grant more security—though all security in this world be vain—and we came thus to use hollow tile and a modified type of mill construction for the house.

As shown by the details, the walls of the first story and of the gable ends are of eight-inch hollow tile. The eight-inch walls rest on twelve-inch concrete foundation walls. At the first floor a continuous sill is bolted to the foundations and the flooring is spiked to this sill. The flooring is made of spruce planks, six inches wide, with loose splines, ¾ inch by 1 inch, and this splined flooring, 1¾ inches thick, runs the full width of the house. It is supported by two intermediate beams, making the widest span somewhat less than six feet. The splined planks act as continuous girders, and the deflection, when the floor is given its normal live load, is slight. The construction of the second floor is similar, and the photographs of the interior of the living-room indicate the construction clearly. This type of floor construction has certain distinct advantages: compared with the usual type of wood floor-beam construction it gives greater available head-room; it does away with the necessity of plastering the ceiling; in place of the unsightly series of narrow floor-beams it provides a real beamed-ceiling effect; it is slow-burning; and it requires no more material than does the usual type of floor construction. If desired, the splined flooring may be covered with cane-fibre wall-board, and on this may be placed a thin finish floor of wood. In this way sound deadening and added rigidity may be obtained. The interior doors, it may be added, are of ⅞-inch knotty white pine, of the batten type. Latches are used in place of knobs.

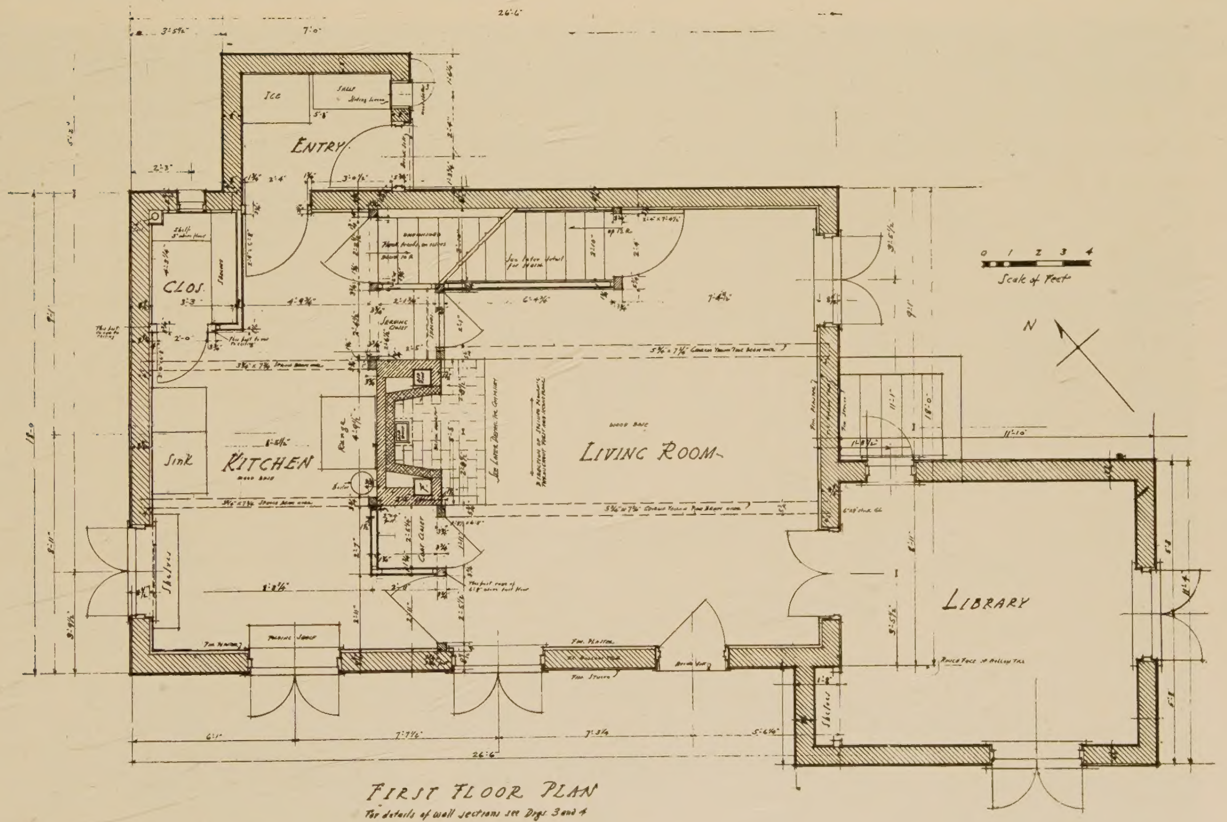
It is one's inalienable privilege to forestall criticism—especially when the criticism is just—and the confession may fittingly be made that the construction of the third floor should properly have been of splined planking also. But perfection is not of this world; and the satisfactory working out of the splined floor construction where it was used only serves to remind us that the aberration of judgment is the fruit of our inhibitions. So, with this Augustinian confession we may pass to a consideration of the construction of the interior partitions.

* * *

In order to conserve space and to do away with unnecessary door trim, the partitions are set between posts which, generally, measure 3¾ inches square, though these posts vary to meet special conditions. The simplicity and strength of this construction, together with the rustic and



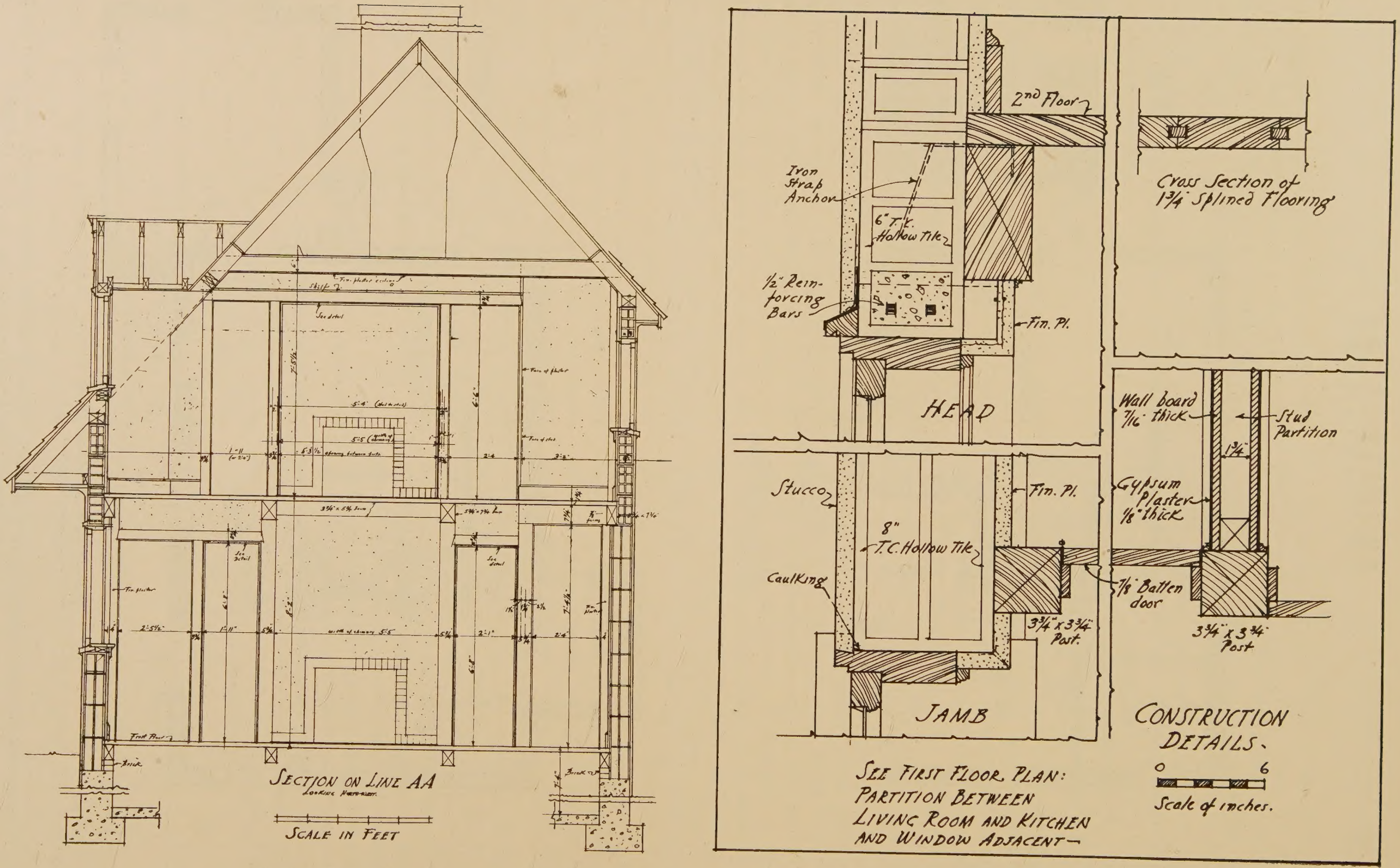
SECOND FLOOR PLAN



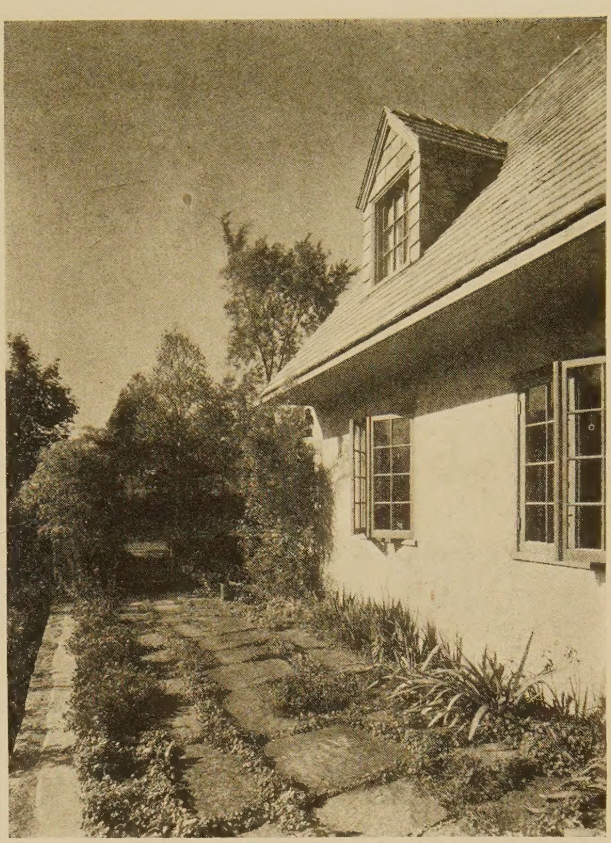
FIRST FLOOR PLAN

For details of wall sections see Dwgs 3 and 4

In order that the plans might be presented clearly to the far-distant village contractor, they were made at ½-inch scale, and all the exposed timber construction was carefully indicated

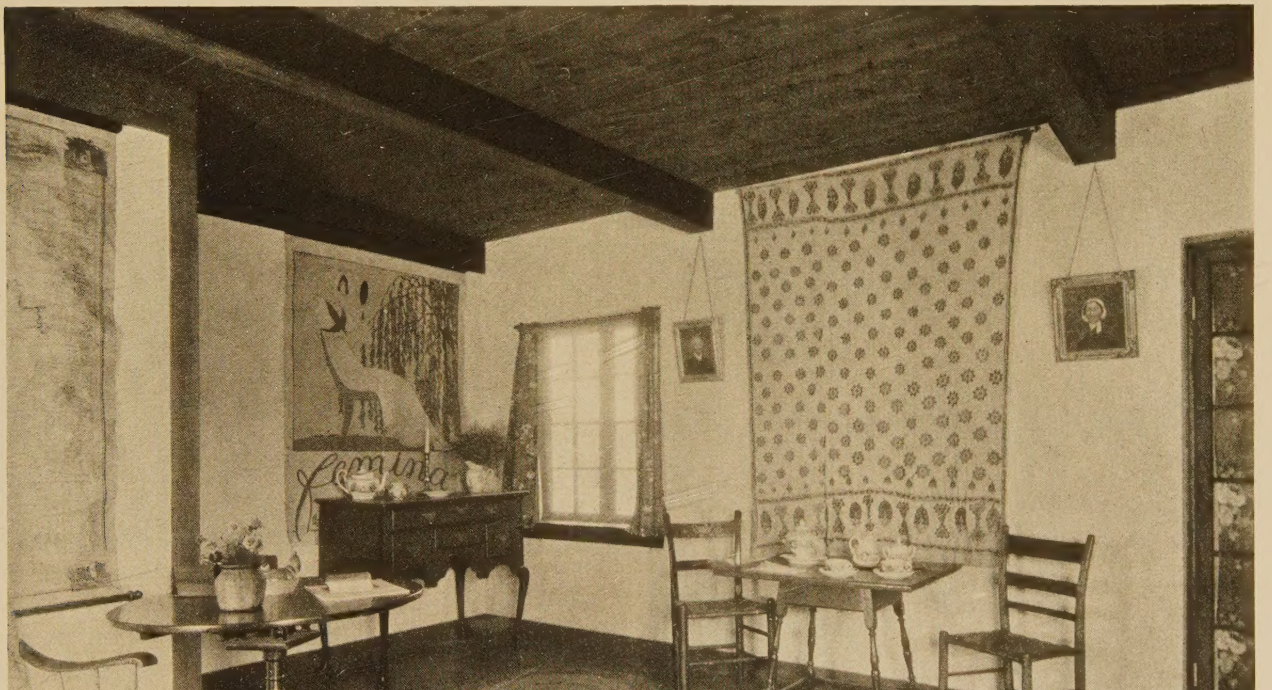


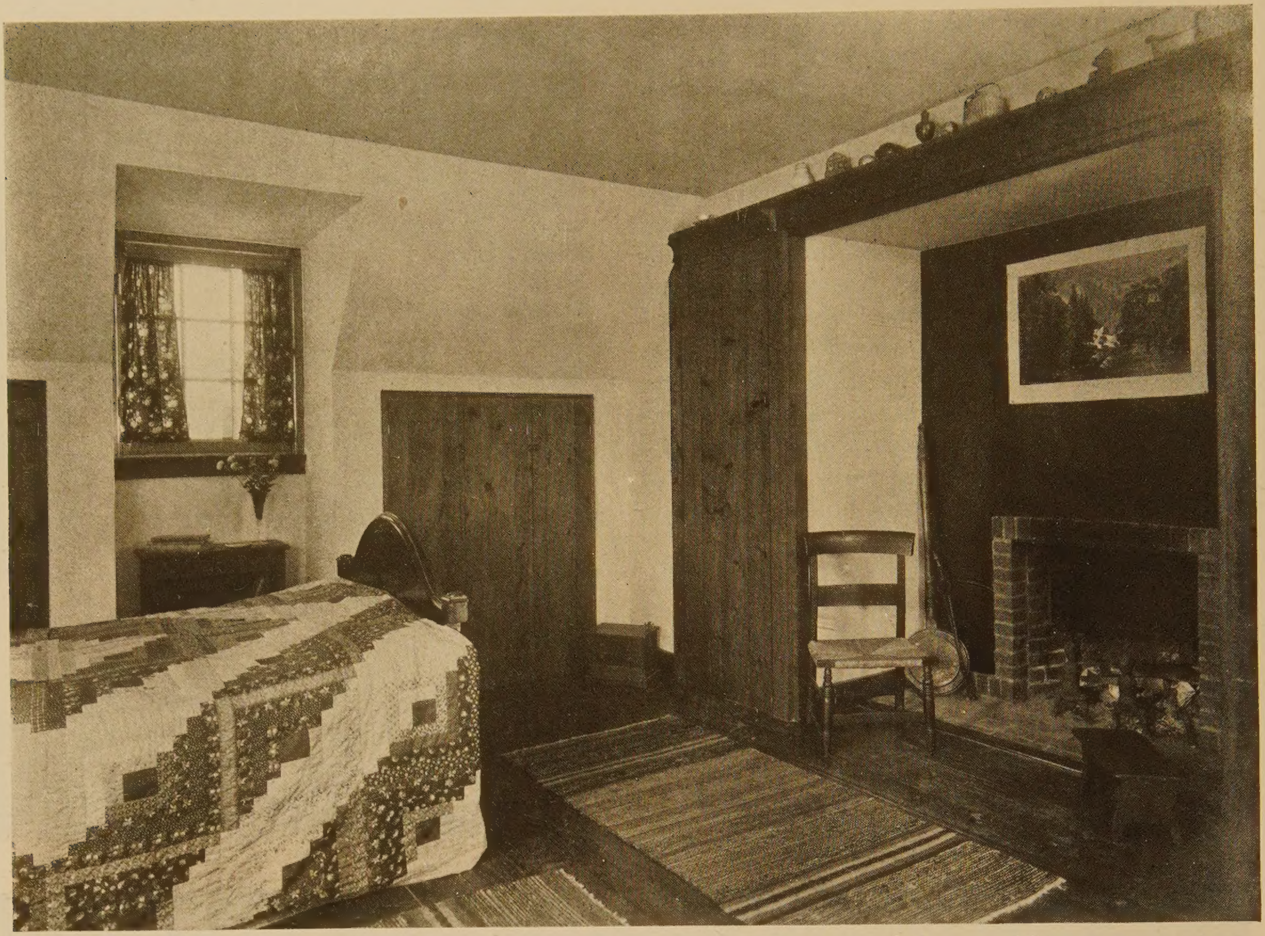
Among the working drawings there were no finished elevations, but complete construction diagrams and sections at large scale, together with full-size details, were furnished primitive character which it gives to the interior treatment, has much to commend it. In this connection it is proper to note that the partitions are built of cane-fibre wall-board, set against studs and plastered with gypsum plaster. The entire interior surface of the exterior hollow-tile walls was painted with water-proof paint and plastered with lime plaster; this in turn was finished with gypsum plaster, floated to give an irregular modulated surface. After a lapse of two years, during which the house was permitted to do all the comfortable settling and twisting which all houses enjoy (and there was surprisingly little in this case), the interior walls and partitions were painted with two coats of lead-and-oil paint. It is worth noting, though it will not be believed by many, that no cracks or joints of the wall-board are visible. Apparently the fact that the gypsum plaster, as applied to the wall-board partitions, is only ⅛ inch thick



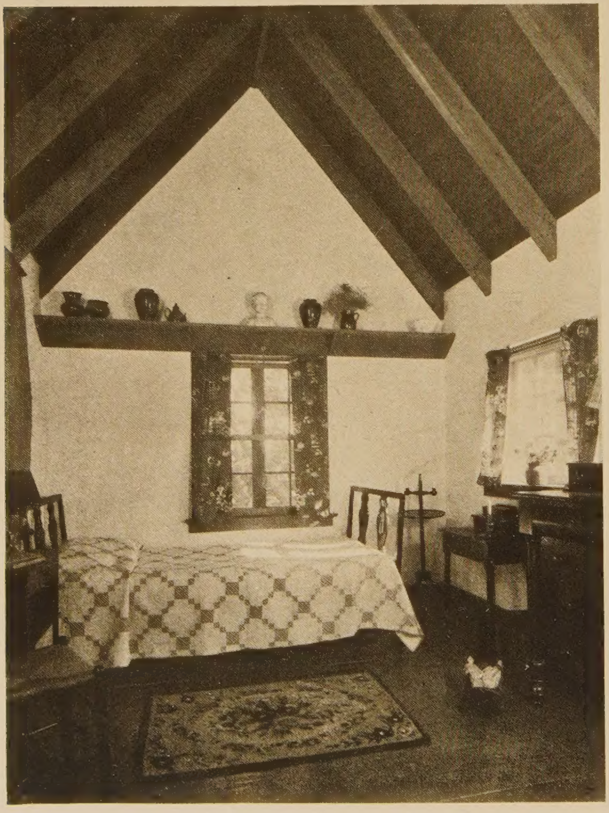
The casements are white pine and open out. A climbing rose is being trained along the eaves. The terrace is flagged with rusted seam-faced granite

The furniture throughout the house, as is consistent with the locality, is of early colonial type





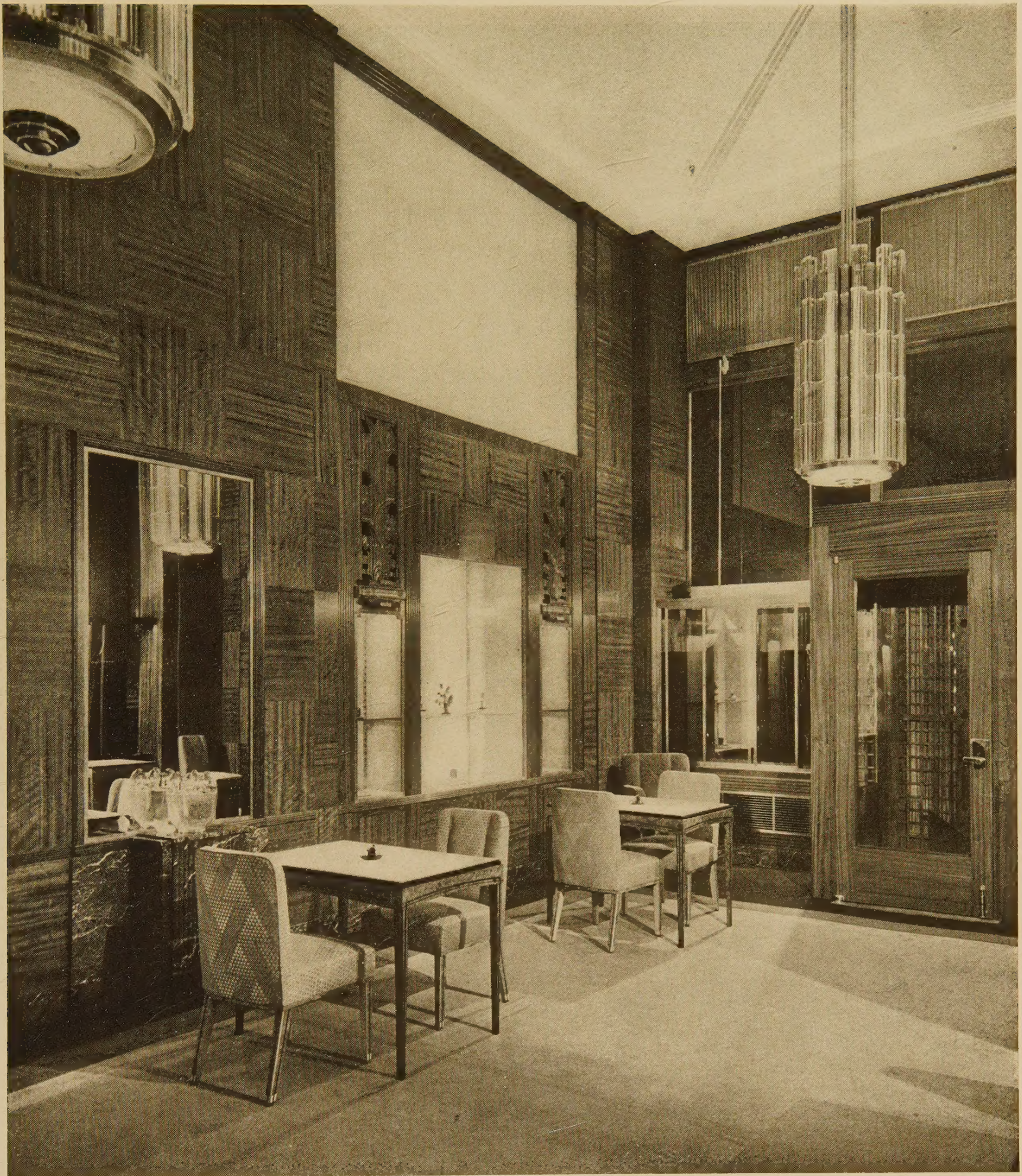
The larger bedroom. Throughout the house the floated plaster walls are of a slightly warmed white color



is responsible for this happy result. Whatever the reasons may be, the fact remains that no joints are visible.

And thus—most abruptly—we come to the end of the written story; the rest is all told by the photographs, and what they don't tell must be imagined, just as we have to imagine many things in all fairy stories. Yet it would be a sad ending if one should not pause to note that more than half the fun of building this small house lay in the planning of the garden, and in the planting which makes its background. For, after all, while the house, in terms of its substantial material, remains through the years to buffet the storms with a certain stoical impassiveness, the trees and flowers surrounding it recreate each spring a new fairy story to replace those which have been lived through.

This high-ceilinged room is used as a study. The curtains throughout the house are of chintz

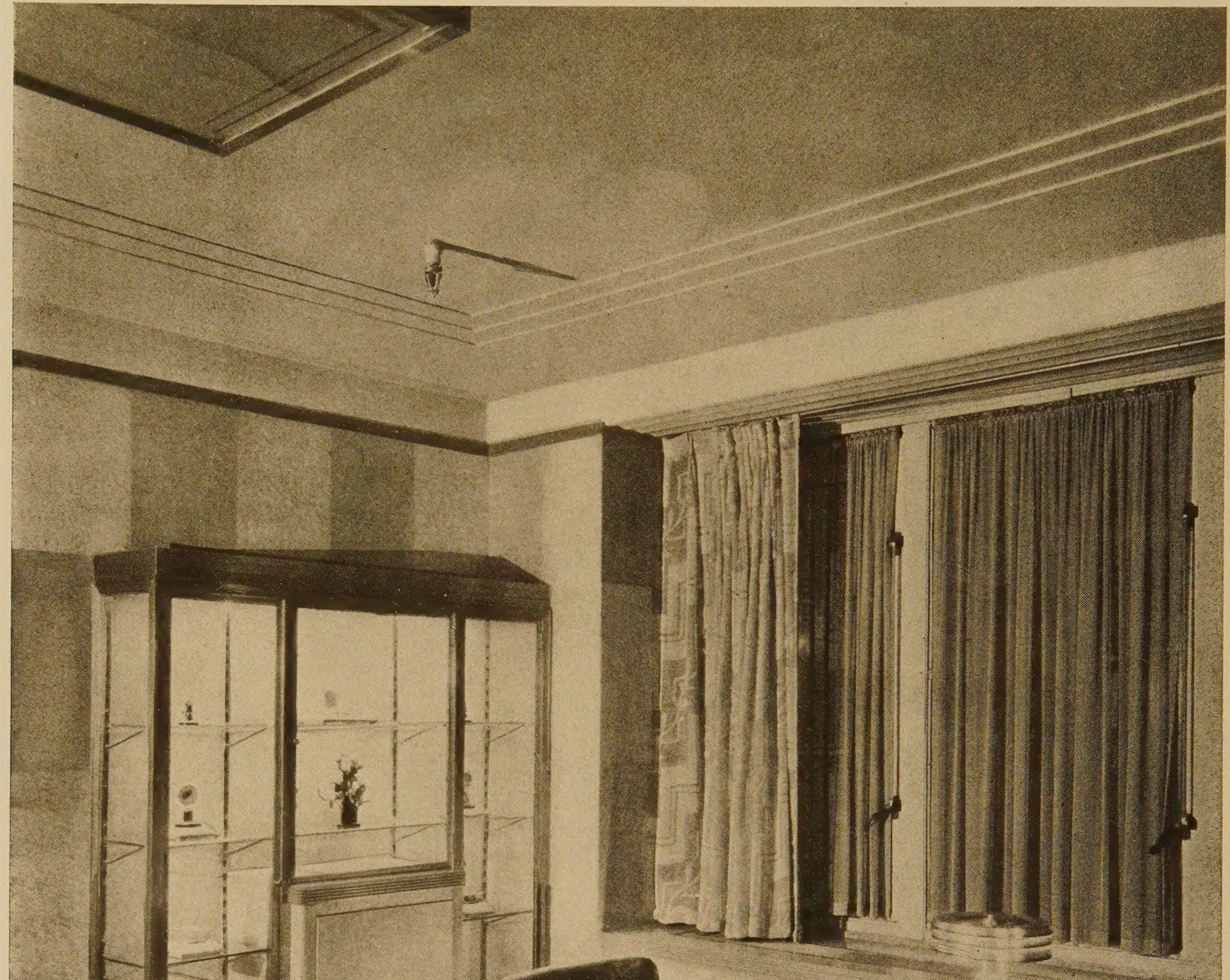


Photographs by Sigurd Fischer

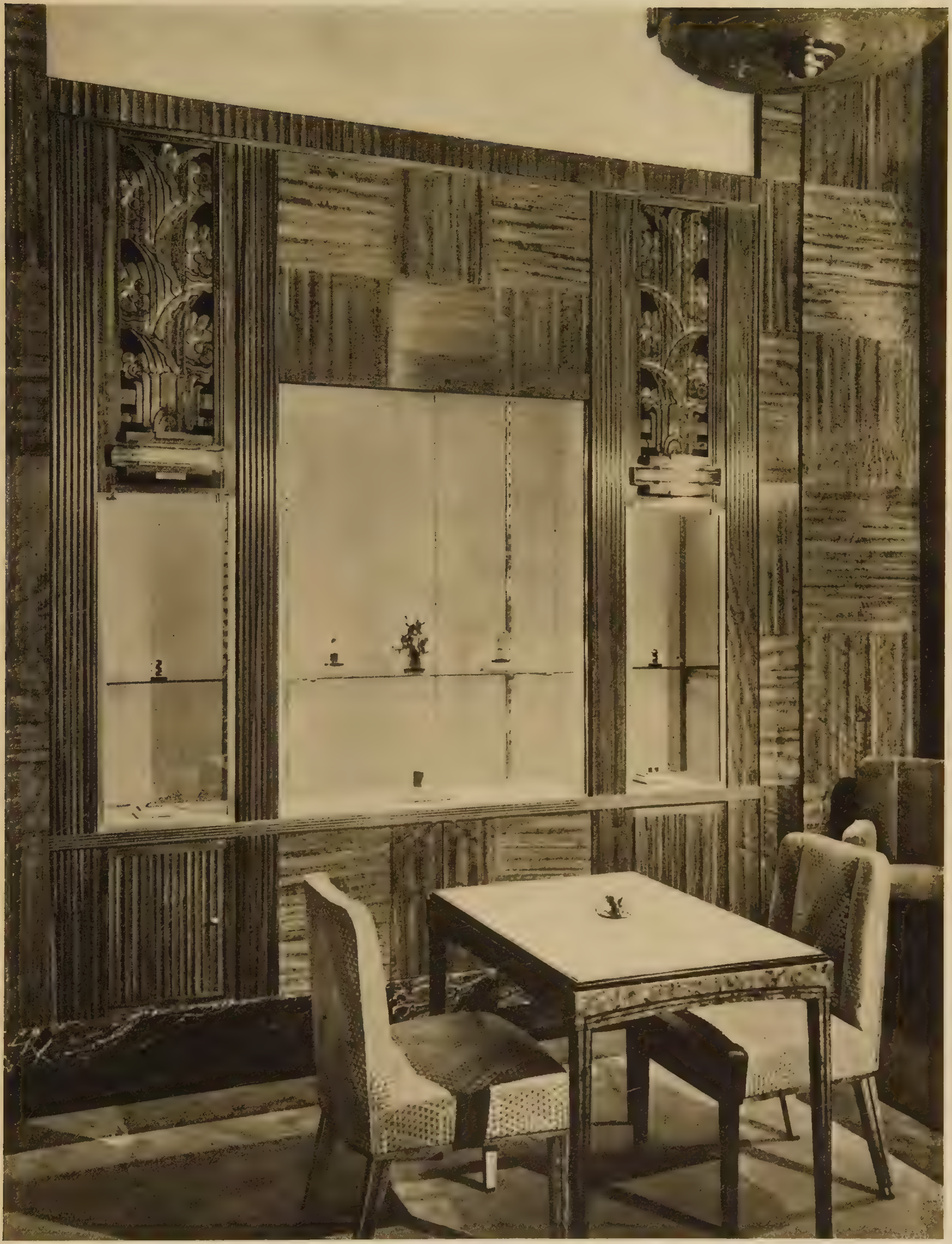
A view of the store looking toward the front entrance. The walls are largely of walnut in the flat checker-board pattern of strongly marked grain, almost without mouldings. On the floor there is a carpet of several shades of beige and brown. Display-cases, like the one in the centre, are lined with peach velvet. The lighting fixtures are of fused quartz and glass with silver

Jewelry Store of Van Cleef & Arpels, Inc., Fifth Avenue, New York City

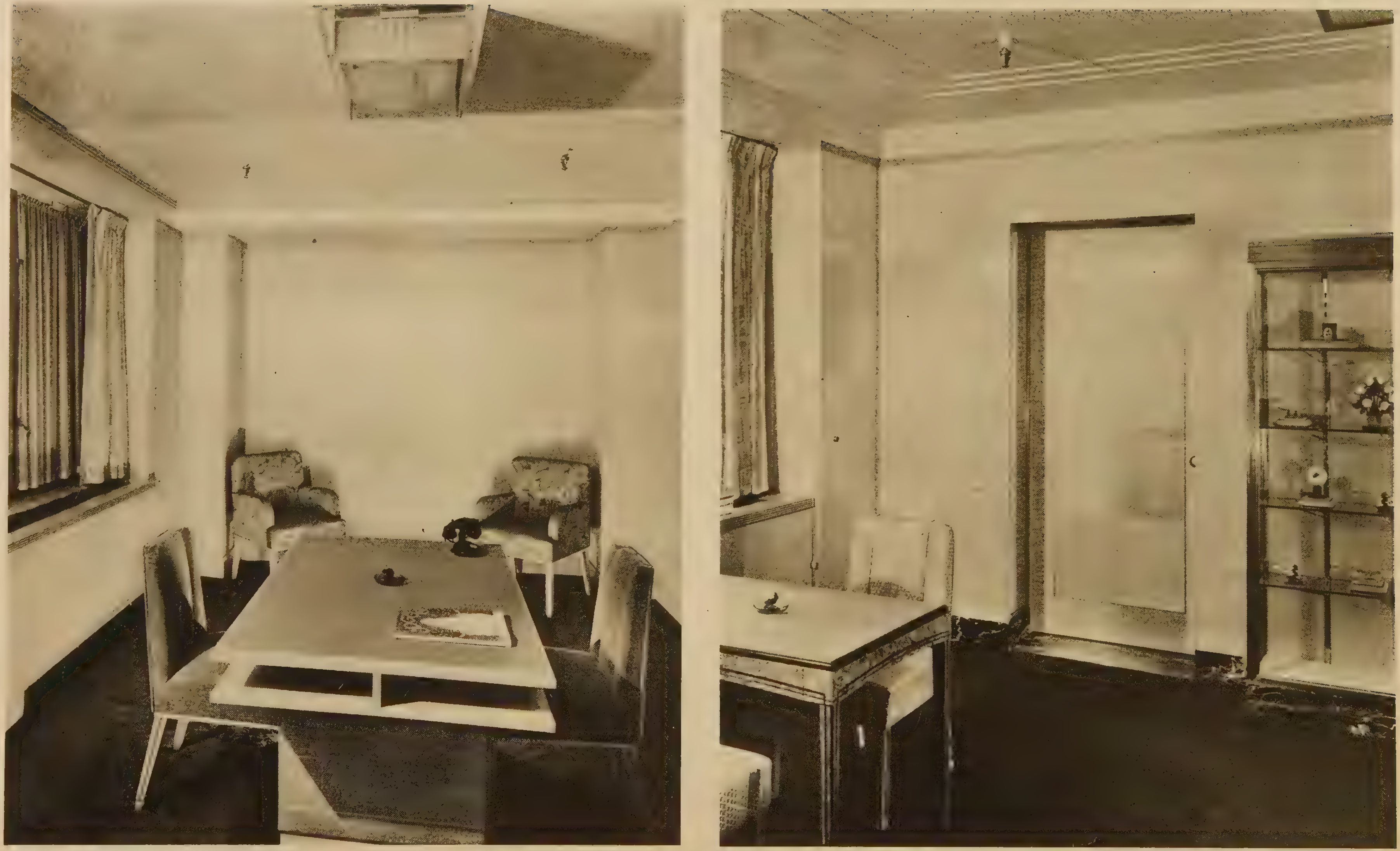
BUCHMAN & KAHN, ARCHITECTS



A secluded display-room with walls of golden finish bird's-eye maple; carpet of deep plum color; metal work of silver; hangings, designed by Mr. Kahn, in soft peach color



A detail view of the main store, showing one of the two or three display-cases, the carved ventilation panels of walnut, and the restrained use of moulded surfaces breaking the flat plane of the walls

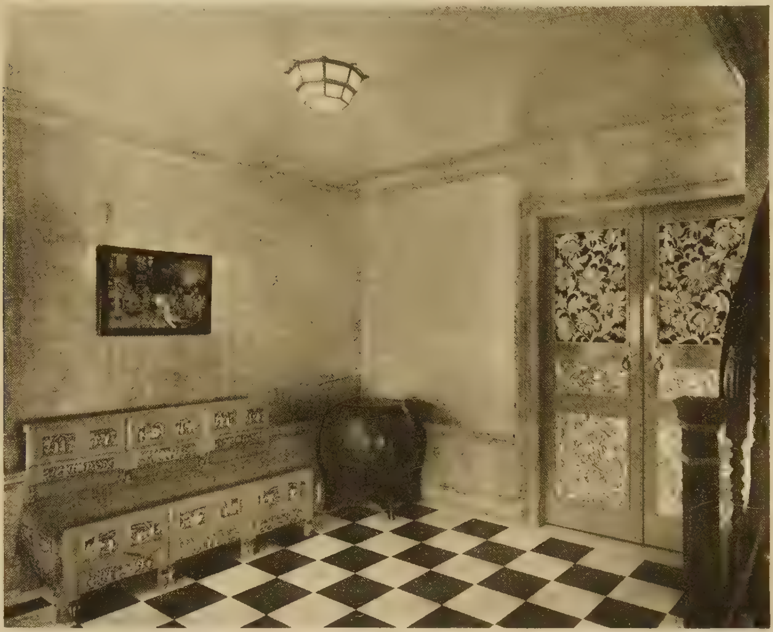


Private display-room in which the walls are of light orange and straw color material made of striped bamboo, and the furniture of wavy maple with holly inlays. Fabrics of lavender and deep rose, floor of deep russet. At the right a detail of the private showroom with bird's-eye maple walls. Carpet of deep plum color, metal work of silver; marble, black and gold

JEWELRY STORE OF VAN CLEEF & ARPELS, INC., FIFTH AVENUE, NEW YORK CITY. BUCHMAN & KAHN, ARCHITECTS

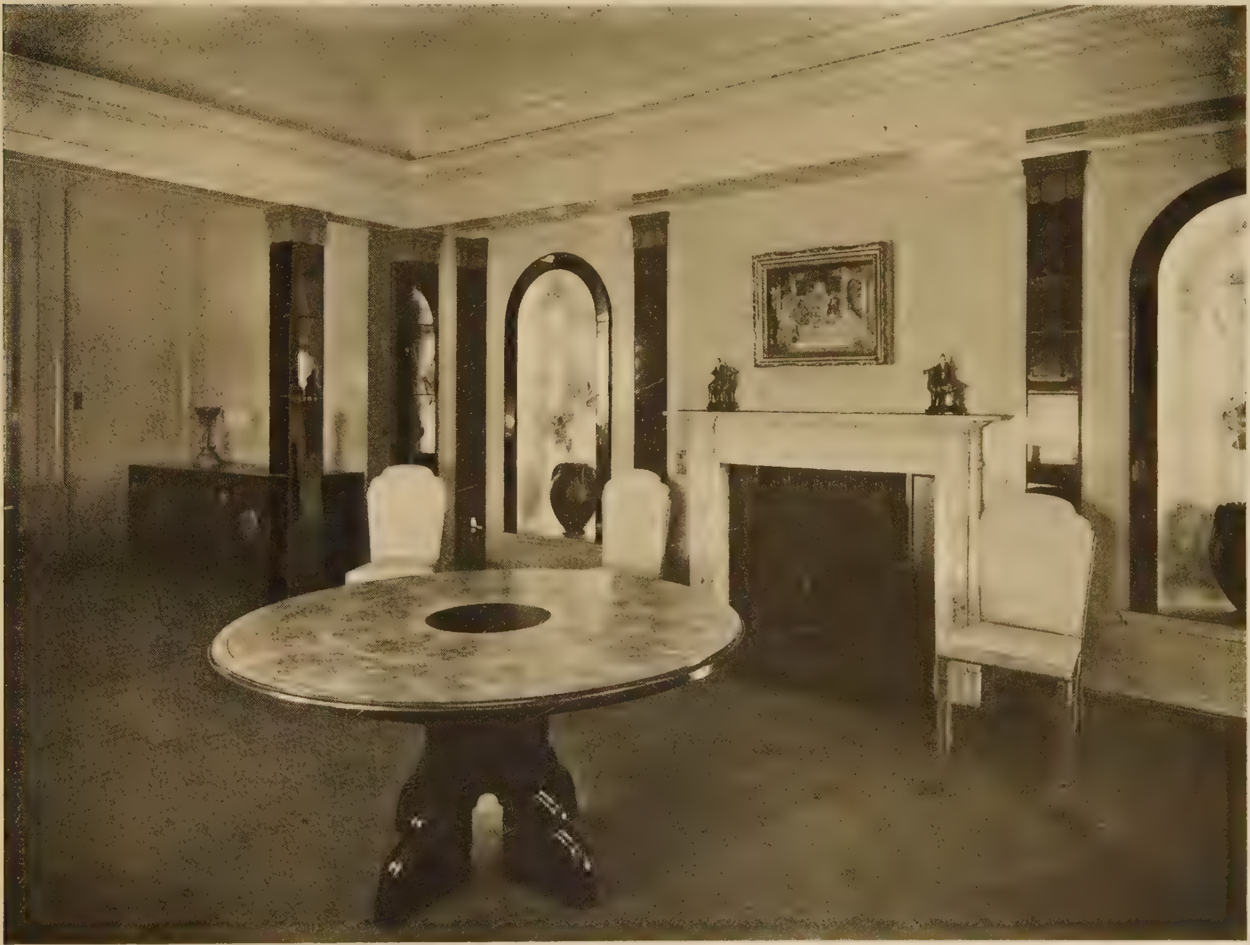
Inside a Modern House in London

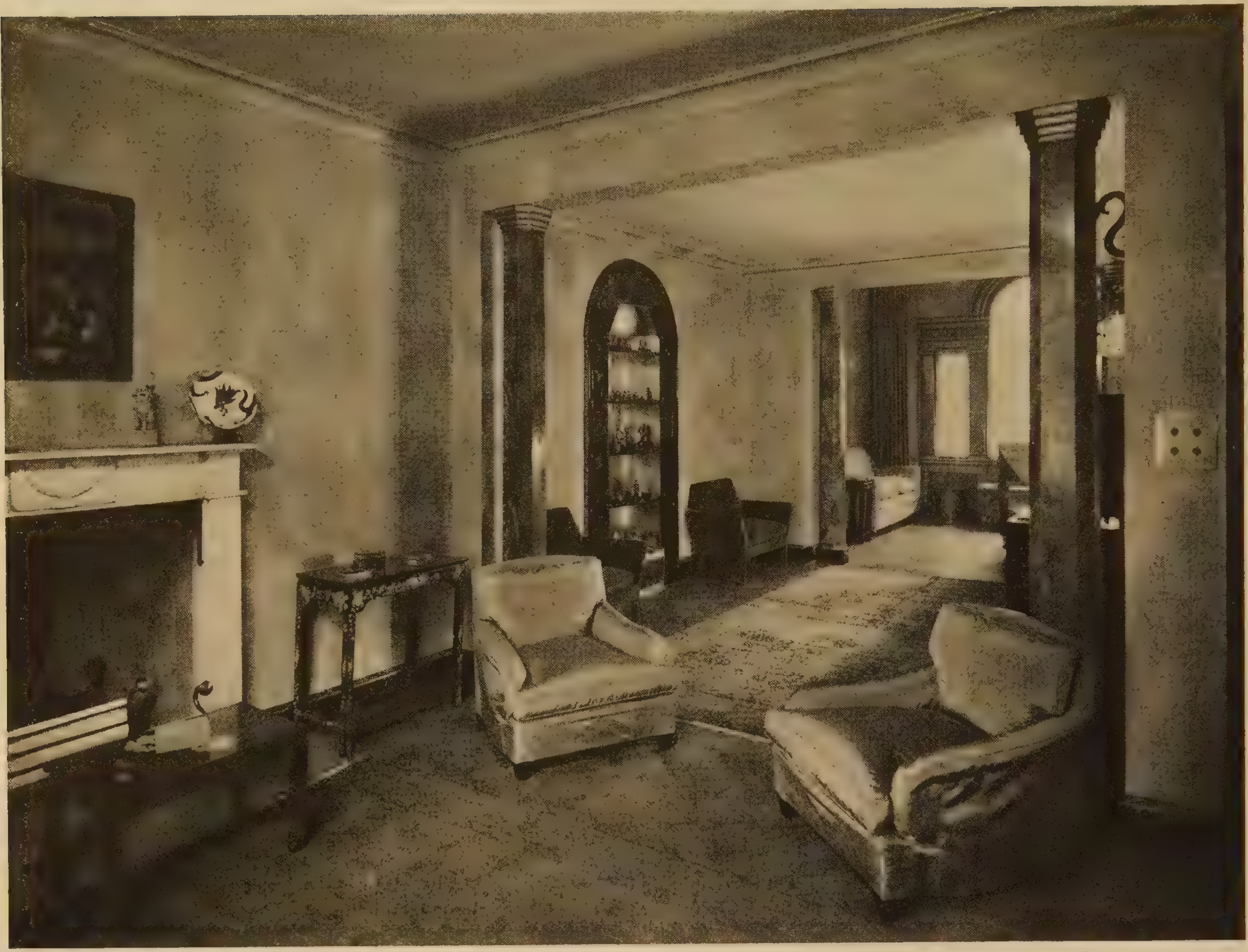
Designed by R. W. Symonds and Robert Lutyens



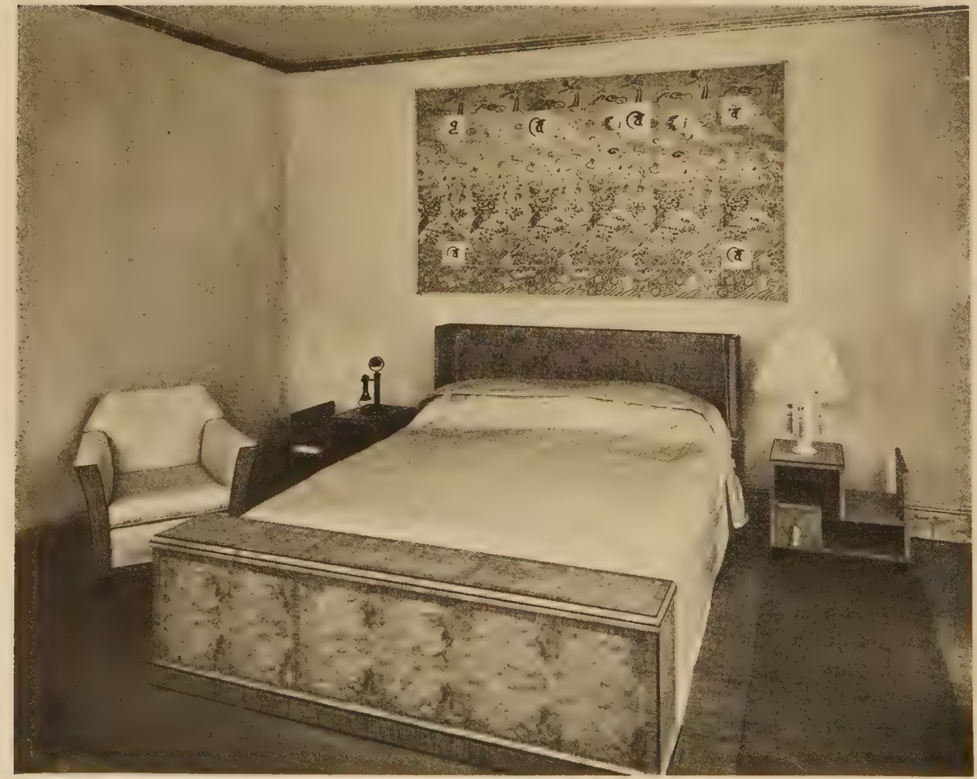
The hallway has on the walls gilt Chinese tea-box paper, varnished cream ceiling, black-and-white marble floor, doors of Pompeian red lacquer

The dining-room, incorporating Korean and Chinese antiques. Walls a light Pompeian red; pilasters black glass, leaded, with green capitals; niches gilded and lighted from within; floor and rug dark green

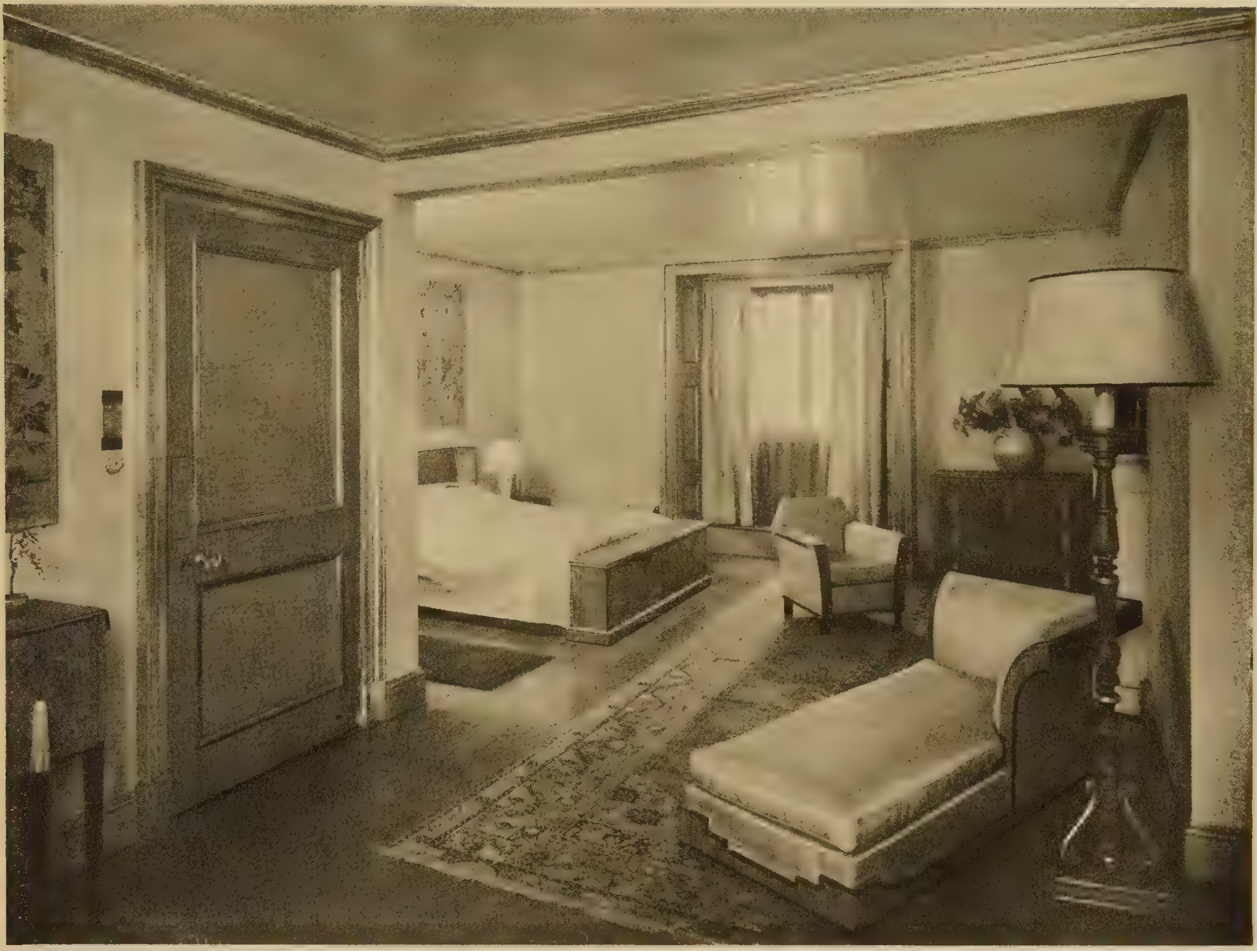




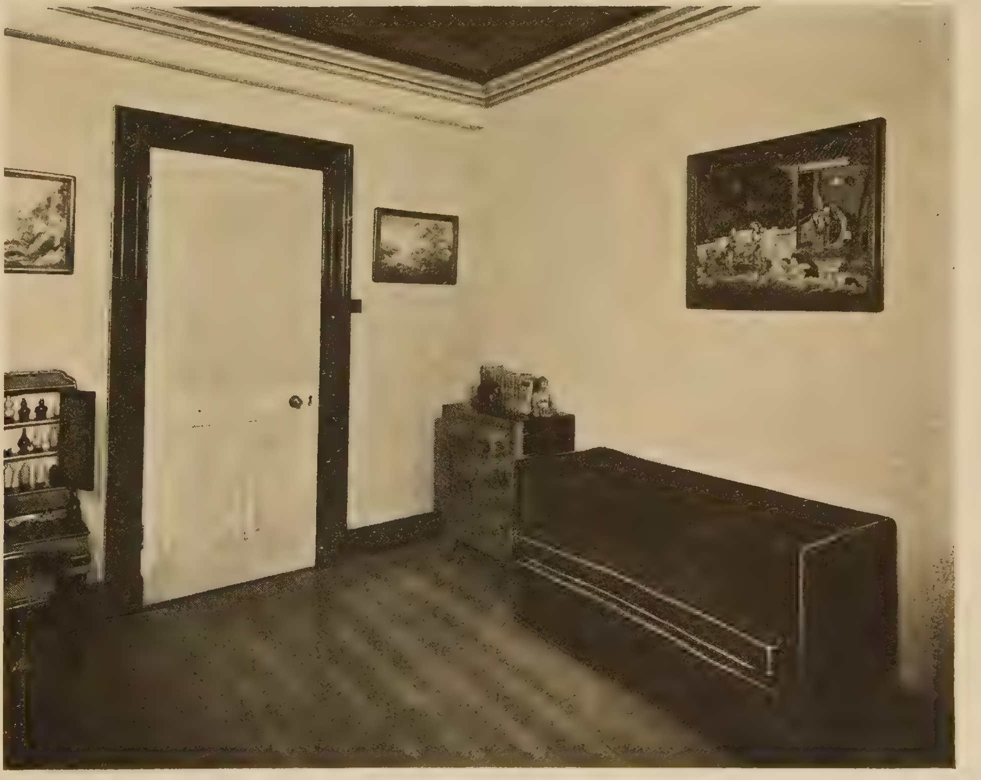
The drawing-room. Columns are painted malachite, with bronze caps and bases; curtains copper taffeta; rug yellow Samarcand; niche gold with malachite architrave



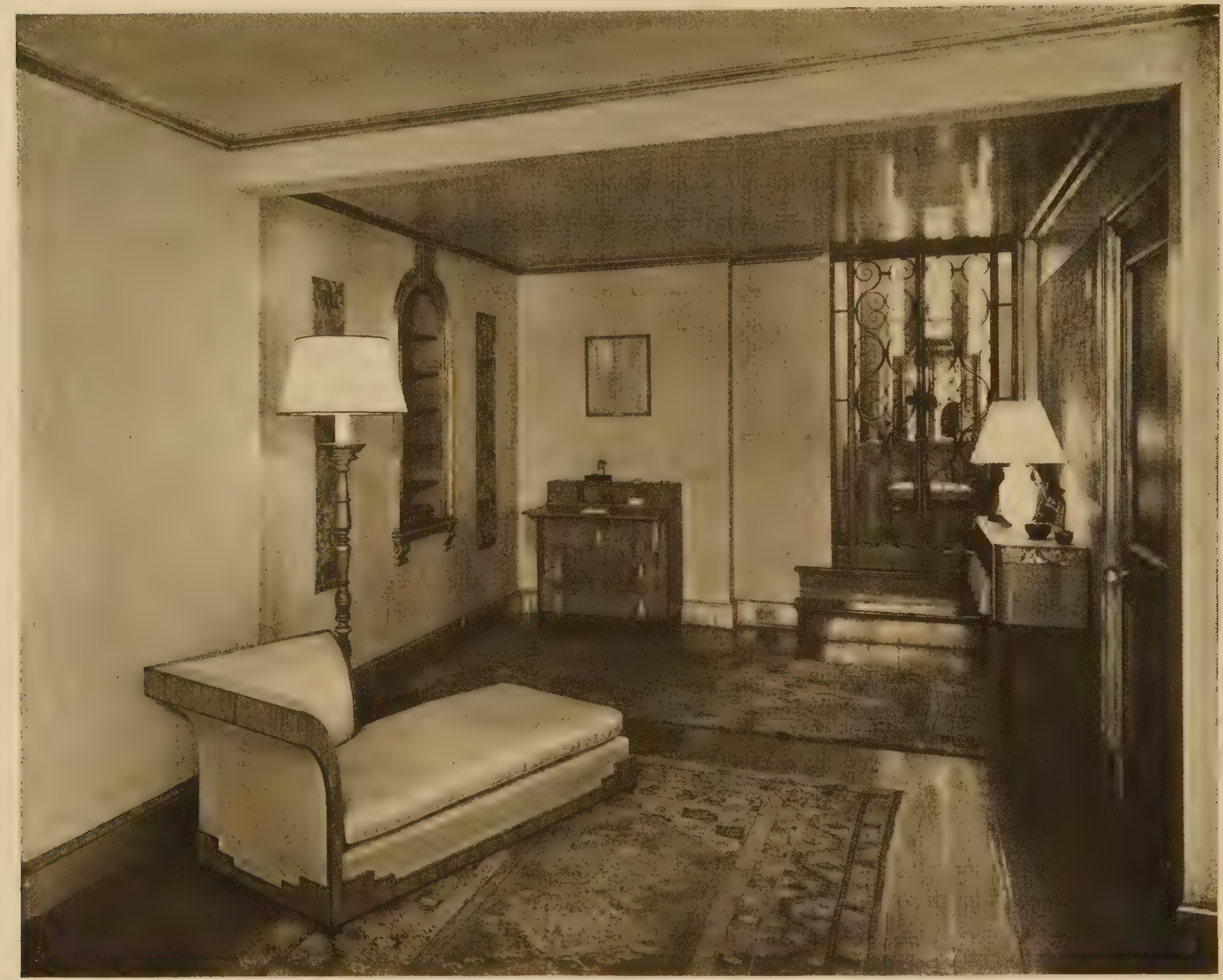
Bedstead in the owner's bedroom. The furniture is of burr-walnut veneer with a straight-grained banding and ebony moulding lines; peach-colored brocade over bed



The owner's bedroom. Floor a gray lacquer; walls azalea pink; base, architraves, and cornice same color over silver leaf; ceiling light rosy cream varnished; curtain flame pink taffeta

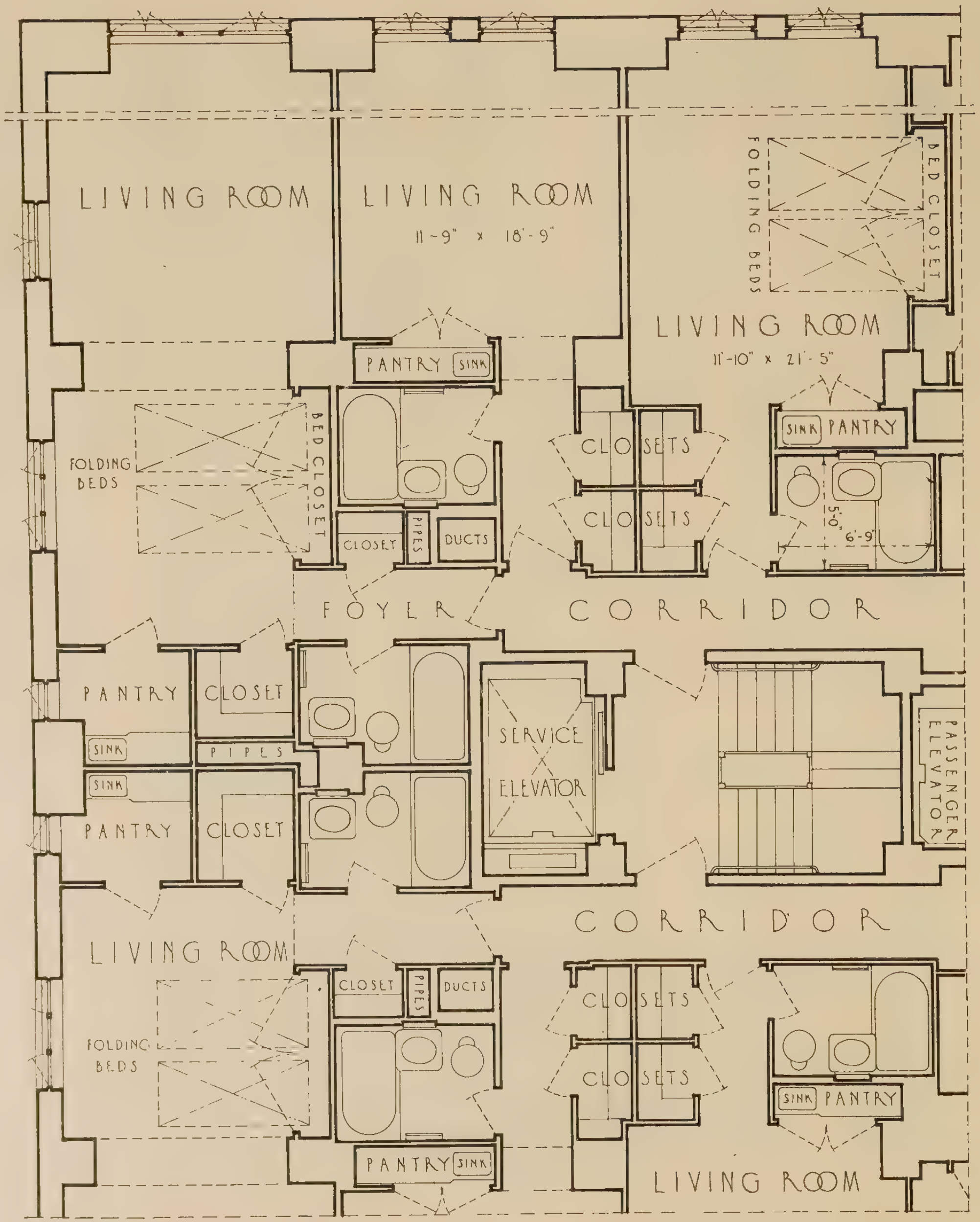


A small sitting-room. The floor is a red lacquer, walls and door an oyster-shell gray; ceiling black, highly varnished; sofa covering black taffeta with white piping

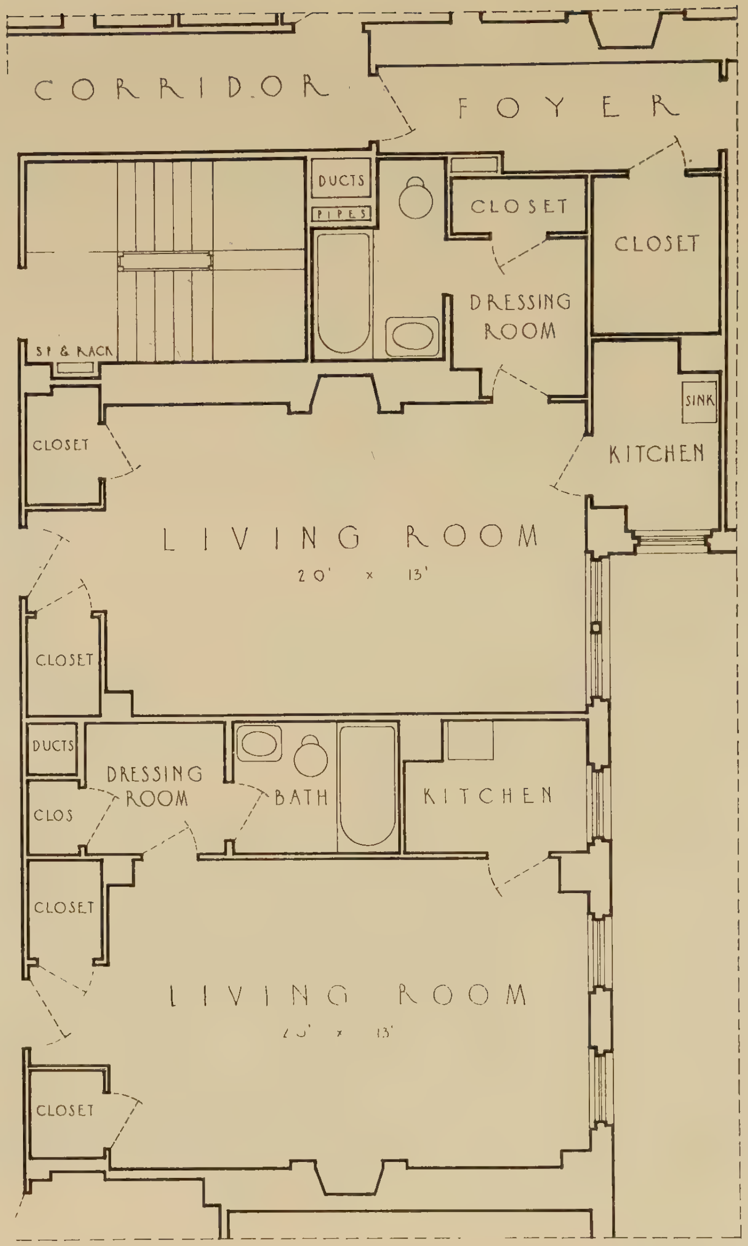


Owner's bedroom looking toward dressing recess behind wrought-iron doors, lounge of straight-grained walnut with ebony moulding lines and covering of biscuit taffeta. The niche has an architravelike base and cornice—pink-glazed over silver leaf

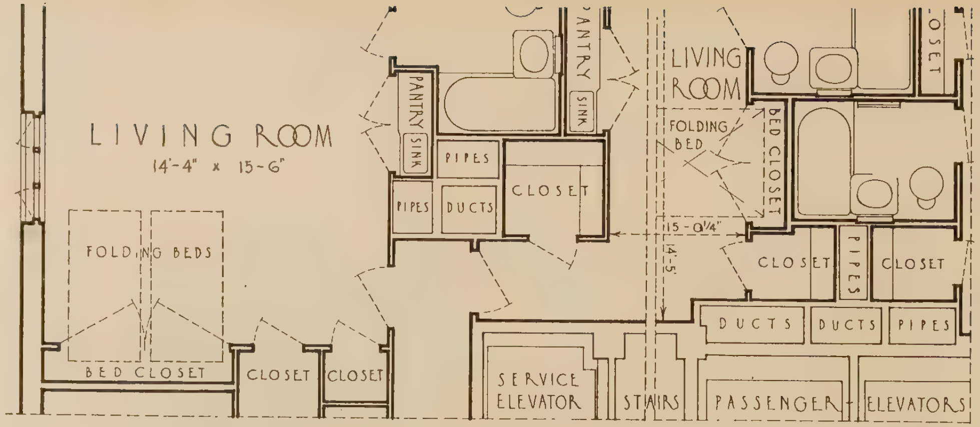
The drawing-room door from the stair landing. The base is black, architrave and column malachite, the door painted with copper paint having a metallic luster



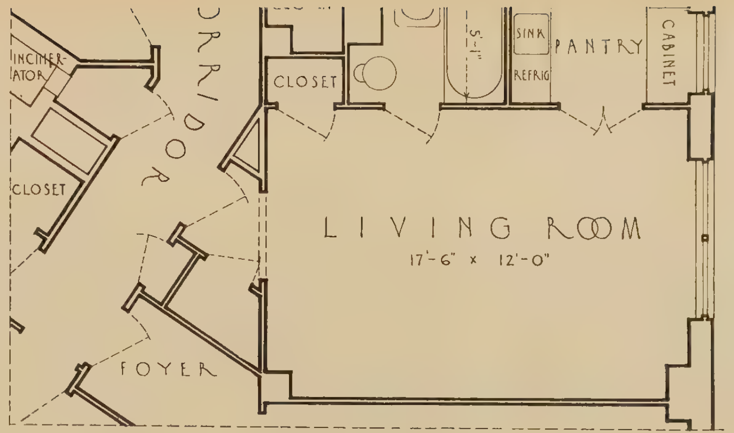
PART PLAN, TYPICAL FLOOR (2ND-14TH FLOORS INC)
APARTMENT-HOTEL, 312-324 E 42ND STREET ("TUDOR CITY"), NEW YORK CITY



PART PLAN, TYPICAL FLOOR (2ND-9TH INC.)
MULTIPLE DWELLING HOUSE, HUDSON & W. 12TH STREETS, NEW YORK CITY

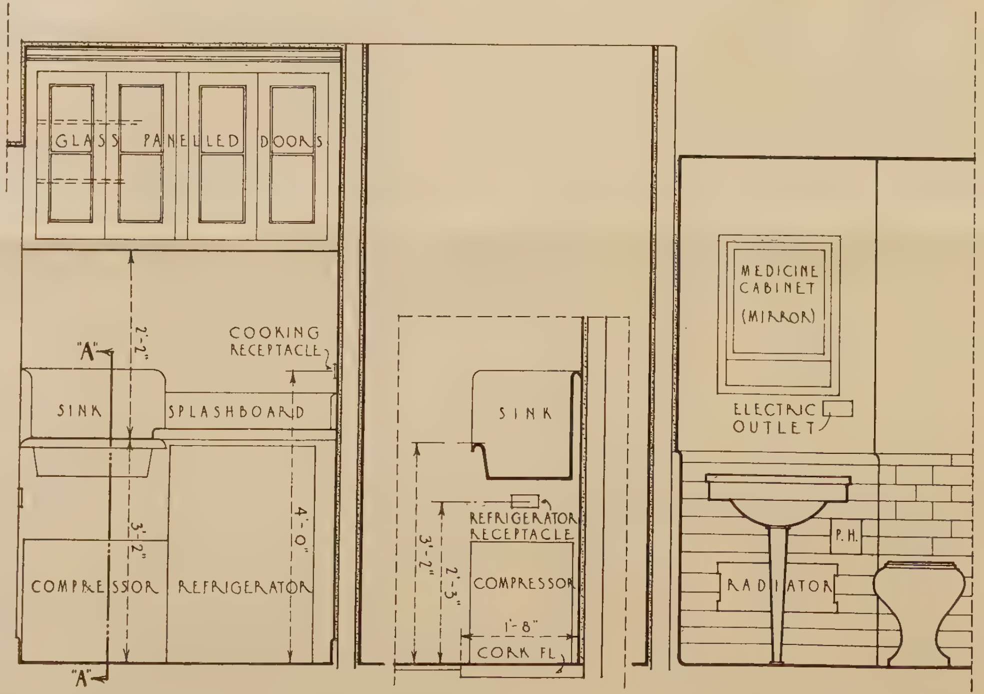


PART PLAN, SETBACK FLOOR (25TH & 26TH FLOORS)
APARTMENT-HOTEL, 312-324 E 42ND STREET ("TUDOR CITY"), NEW YORK CITY



PART PLAN, TYPICAL FLOOR
APARTMENT-HOTEL, GROVE ST. & WASHINGTON PLACE, NEW YORK CITY

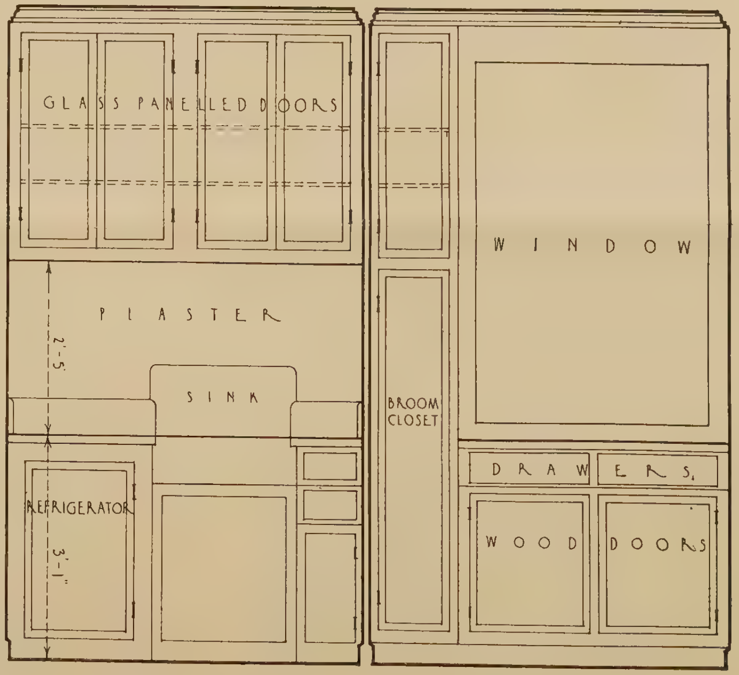
SCALE OF ALL PLANS 1/8" = 1'-0"



ELEVATION OF PANTRY SECTION "A-A" DETAIL OF BATH ROOM

PANTRY & BATH ROOM DETAILS
SCALE 3/8" = 1'-0"

FRED F FRENCH COMPANY, ARCHITECTS



WALL OPPOSITE WINDOW WALL WITH WINDOW

PANTRY DETAILS
SCALE: 3/8" = 1'-0"

EMERY ROTH, ARCHITECT-

FRED F. FRENCH CO., ARCHITECTS

PLANS AND DETAILS OF ONE-ROOM APARTMENTS

EMERY ROTH, ARCHITECT

NOTES

Plans and Details of One-Room Apartments

(*See other side of sheet*)

FRED F. FRENCH COMPANY, ARCHITECTS

EMERY ROTH, ARCHITECT

Living-rooms:

In general the sizes in New York City vary from about 11′ to 13′ in width and 17′ to 20′ in length. Needless to say, the outside perimeter of the building is always at a premium, and the smaller dimension is that which is parallel to the outside wall. Where there is sufficient space, and where higher rents can be charged, in addition to the living-room there are the usual bath, an adjoining dressing-room, as well as a small kitchen or pantry in a separate room (see upper right corner of drawing overleaf). Where the living-room is as large as 13′ by 20′, folding-beds are often omitted, and the tenant supposedly provides himself with an inconspicuous day-bed with which to camouflage the identity of the room.

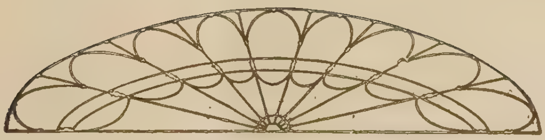
Where there is more limited space, the living-room is provided with folding-beds which collapse in a bed closet behind regular doors (see plans on left half of drawing overleaf). Also hidden behind regular doors is a pantry, in a most condensed form. There is no dressing-room, but a number of closets, preferably opening from the entry space or foyer, which also gives access to the public corridor, living-room, and bath.

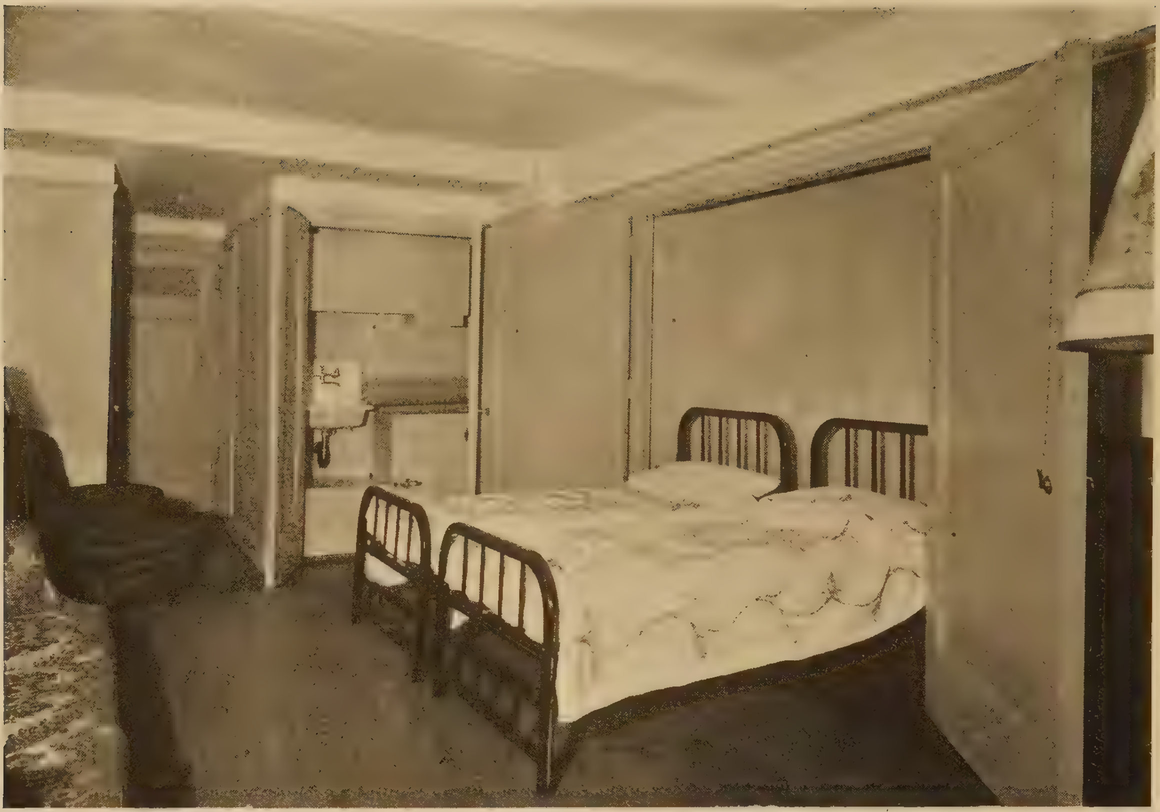
Baths:

Economic planning demands the centralizing of plumbing lines, with the bathrooms nestling in a group, and with pantries adjacent to bathrooms (see upper left corner overleaf). Where the cost of forced ventilation equipment is cheaper than losing exterior wall space, and where depth permits, interior bathrooms are provided; these can be economically contained within a space of 5′ by 6′ 9″. Where there is insufficient depth, or where for other reasons outside baths are preferable in plan, an excellent arrangement is shown on the drawing overleaf in the middle plan, left side. In this same plan the pantries have been skilfully dovetailed with the other requirements.

Pantries:

Because of the New York code permitting only electric outlets in this type of building, the condensed pantry as shown on the bottom of the drawing is the result. In other cities, where gas is permitted, the solution may develop natural variations. Here, however, the maximum equipment has been reduced to a minimum of space, with condenser and refrigerator under the sink, and dresser above the sink.





Paul Bedian

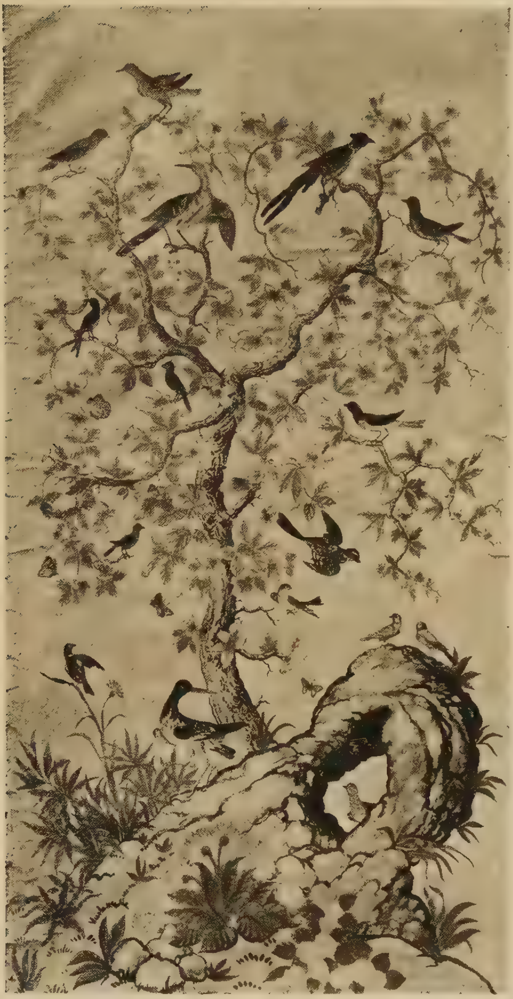
A Typical Apartment at 312–314 East 42d Street, New York
FRED F. FRENCH CO., ARCHITECTS

Richard Averill Smith

A Typical Apartment at Grove Street and Washington Place, New York
EMERY ROTH, ARCHITECT

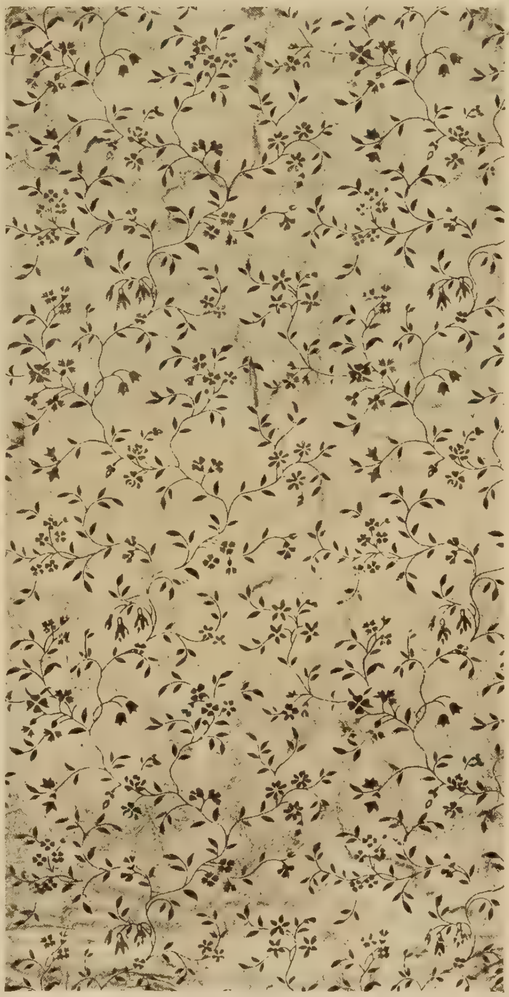
Yesterday and To-day

A GLANCE AT SOME OF THE MINOR ARTS—OUR PRESENT-DAY EFFORTS COMPARED WITH SOME OF THE RECOGNIZED ACHIEVEMENTS OF PAST ERAS—THIS MONTH, WALL-PAPERS

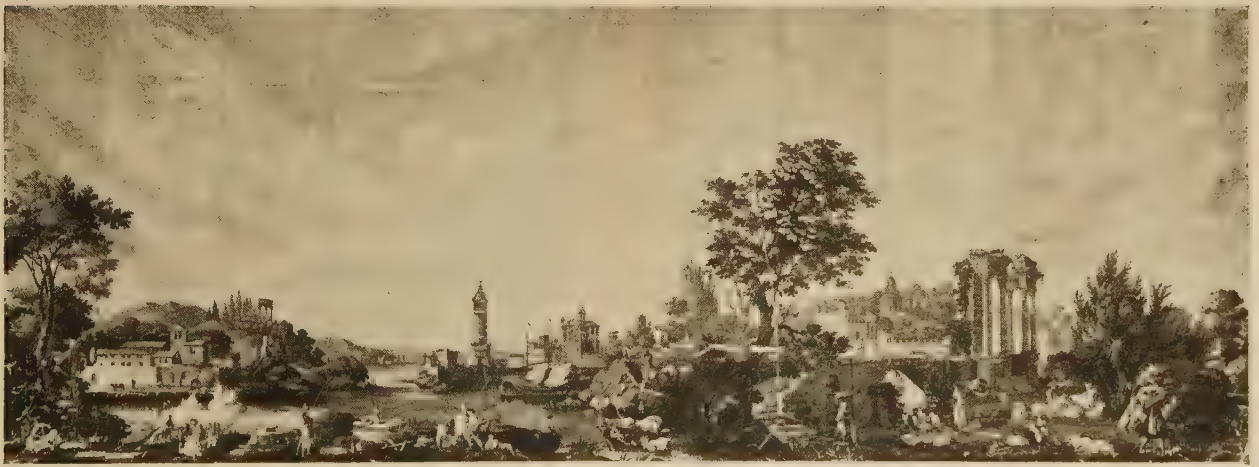


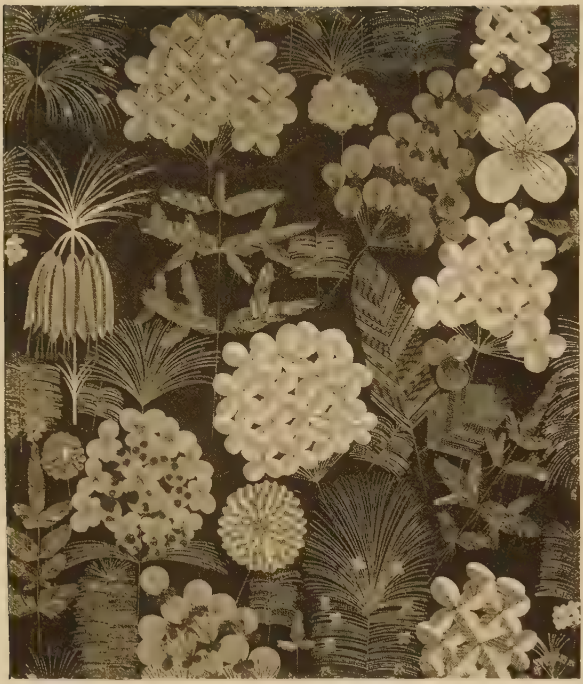
Les Oiseaux, printed in England after a Chinese pattern in the eighteenth century

A French wall-paper designed by Simon of Paris about 1814



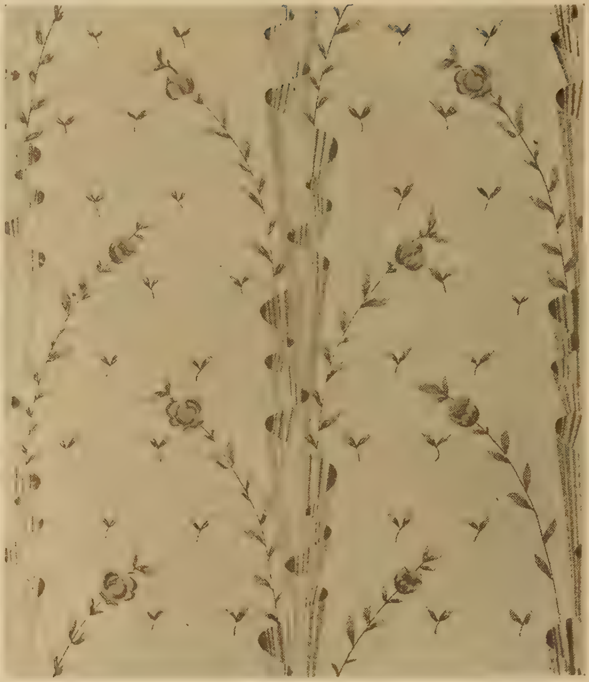
A French pattern of the early nineteenth century in sepia, black, and white. The illustrations on this page are reproduced by courtesy of the Metropolitan Museum of Art





From Elsie Sloan Farley

A paper in white, gray, and black designed and produced by the Wiener Werkstatte

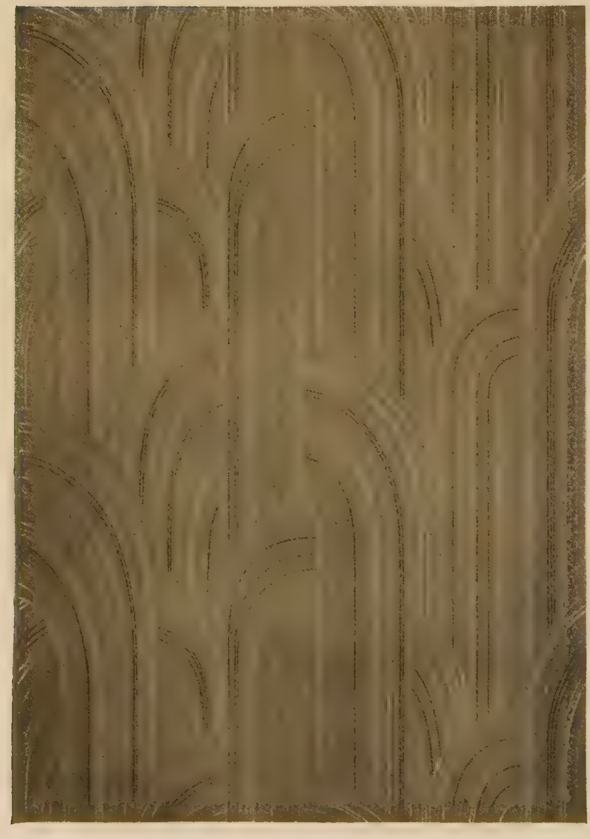


From Elsie Sloan Farley

Another product of the Wiener Werkstatte in gray, green, yellow, and silver on a gray ground

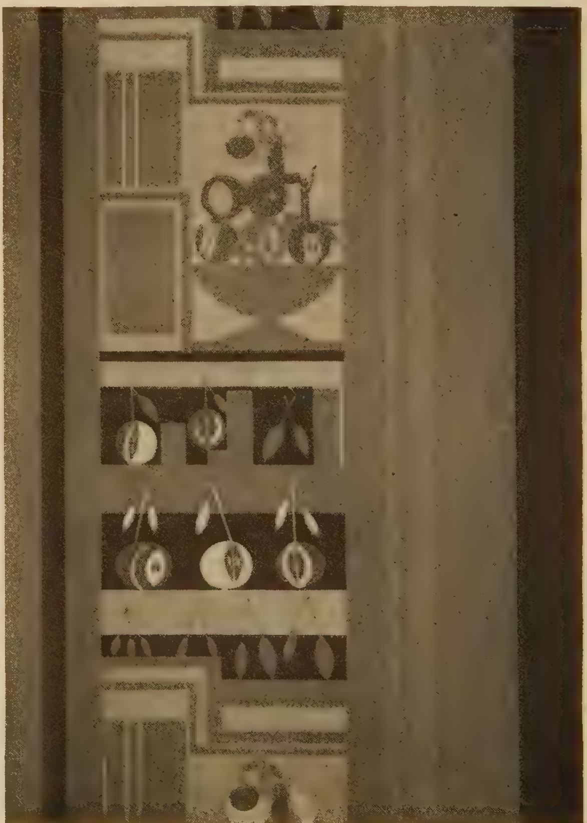
Gold, silver, blue, and red striping on a grayish brown background

From Frederic Blank & Company



Three shades of gray in the broad striping with peach and silver on a cream ground

From Frederic Blank & Company



Form in Modern Architecture

III. THE SOCIAL CONTRIBUTION

By Lewis Mumford

IRON and glass, fabricated materials, standardized parts, new methods of construction, the influence of the engineer's exact technic—all these things have laid a basis for modern form in architecture. What has been called modernism during the last decade has been chiefly a recognition of this mechanical and technical factor—a recognition of the potential designs which the conventional designer spent endless ingenuity in obliterating. But the technic of building is not the only thing that has changed during the last three hundred years; and each fresh outburst of form has had, latent or explicit in it, a programme for incorporating in structure the new institutions of society. The shift in social emphasis from the monumental to the domestic, from the luxurious to the utilitarian, has an important effect upon design; and we should have only a truncated conception of modern form if we overlooked the changes dictated by new standards of living, new customs, habits, interests, conventions, and by the new arts of hygiene and applied psychology. Let us examine these transformations.

* * *

The first great social change that affected modern design was the differentiation of functions. For the sake of simplicity let us consider this solely in domestic building, although it has its counterpart, of course, in every phase of construction. We begin with a common room in a farmhouse. Here, at the open fire, meals are cooked; near by, children crawl around on the floor or are nursed at the mother's breast; food is eaten at a table in the same room, flax is spun or cloth woven there, and at night the tired members of the household sleep on a pallet laid on the floor. The first prime change takes place when the upper floor of the house is used for the master and the mistress and their daughters, while the floor below is reserved at night for the boys and men. Next, the curtained four-poster bed, or the recess in the wall, gives the master and his wife a privacy which the other members do not yet enjoy; from the private bed it is but a step to the bedroom.

These changes did not become wide-spread in England or America until the seventeenth century, although centuries earlier the lord and lady in their castle had, as a sign of their rank, private sleeping-apartments and a private toilet. What is important to remember is the fact that the division of services and functions, which finally gave us the intricate plan of the nineteenth-century house, with its separate sleeping-quarters, its kitchen insulated completely from the dining-room, was conditioned, not by architectural invention, but by a change in social manners. Privacy became a luxury, first enjoyed by the rich, later even by the middle classes: it went along with that breach between the literate and the illiterate, the gentleman and the boor, which is so much more marked between Dickens' characters than between Chaucer's. The hall, once the common meeting place of the whole household, became the narrow passage that separated the private chambers. The boudoir is literally the sulking-room; and various acts which used to be performed cold-bloodedly in public have now their separate architectural sanctums, except in the slums, where many obsolete practices linger in housing as in medicine. A hundred years ago a belated traveller in the American backwoods thought nothing of sharing a bed at the inn with a stranger; in the same town to-day, he may not even share the same toilet.

These changes may have been in various degrees desirable, but the important point to remember is that we paid for them. The first effect of this differentiation of functions was to destroy the unity of design, that unconscious unity which was due to the communal mode of life rather than to the overt intention of the builder. In a panelled mansion of the seventeenth century there is still no great difference in treatment between the bedroom, the dining-room, and the library: the difference has to do with tools, fixtures, utensils. During the next two centuries the gap steadily widened. In town houses the kitchen was relegated to the basement, and became dingy, hideous; and there was

"The old-fashioned farmhouse was frequently built around a chimney."

West Boxford, Mass., kitchen in the American Wing, Metropolitan Museum of Art, New York

no common denominator between the other rooms of the house, except their desire for "individuality" and privacy. In the splitting up of the rooms ungainly shapes resulted: who cannot remember the urban parlor of the 'nineties, so long and narrow that no hostess could manage to bridge the distance between the groups at either end? The existence of the "living-room" was an eloquent verbal reminder of the character of all the other rooms in the house.

A generation ago there seemed to be no limit to this differentiation; but to-day there are plenty of signs that we have overpassed it and are returning to a more elementary series of relationships.

What are these signs? For one thing, the dining-nook, in the smaller house or apartment, has become part of the kitchen; and the kitchen, in turn, has recovered its original smartness and beauty. With a ventilating fan and a partly concealed sink there is no more æsthetic need to remove the kitchen from the dining-room than there is to remove the book-shelves from the library; and in the autonomous small-family apartment there is, in fact, good reason for bringing them together. Again, among the less conventional members of the middle class, the distinction between the living-room and the parlor has been lost: for the sake of extra space the two are merged into one, or for the sake of economy only one is provided. Hence the architect should face a new problem in design.

In the old-fashioned house each room was distinct; it had its own kind of wall-paper—geometrical in the dining-room, floral in the bed-room, blue-and-gold in the drawing-room, green or brown in the sitting-room—moreover, each room had its specific kind of furniture, ornamented, upholstered, so as to fit one purpose and background alone. This convention, too, is becoming obsolete. Only the very well-to-do can afford the luxury of idle rooms, under our present conventions of property and credit; for most people it is more satisfactory to have one large room performing two purposes than to have two small ones, one of which is used, like the old dining-room, only two or three hours in the twenty-four. The sliding wall is one solution, and it brings back into the design of rooms that common background that they so long lacked.

Not alone plan and construction, but also interior decoration will be profoundly affected by this solution, and the lack of experiment in this department in America is laughable. The architect has accepted the shrinkage of the modern apartment without taking a single step to counteract it.

It is not financial constriction and small families alone that have simplified the modern house, wiping away unnecessary differentiations; another important factor in modern design is the part played by domestic economy and hygiene. The old-fashioned farmhouse was frequently built around a chimney: it would be fairly accurate to say that the modern house is built around the plumbing. Here again we are dealing with new social habits, habits which make the modern household more hygienic than the best of hospitals were fifty years ago, and which restore the culture of the body to a place it had not

"It would be fairly accurate to say that the modern house is built around the plumbing."

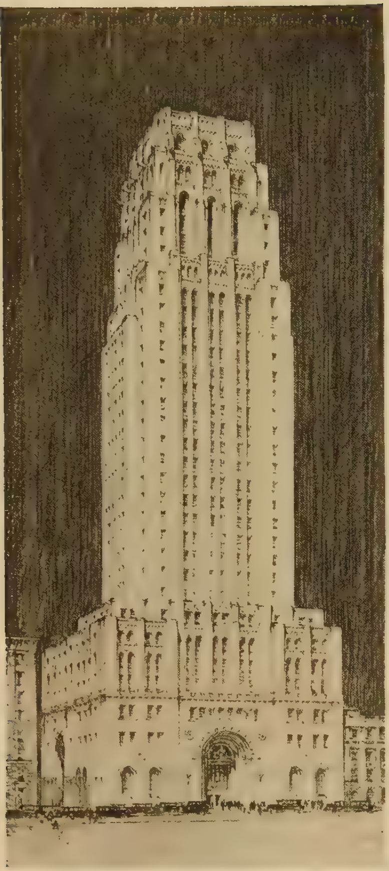
Kitchen in the J. L. Jurden house, Kansas City, Mo.

had in Western civilization since the dissolution of the Roman Empire. Running water, heating apparatus, methods of waste-disposal, to say nothing of the standard fixtures of bathroom and kitchen, absorb money and resources that once went into the structure itself. Is there any sign that these demands will decrease? On the contrary; already in Germany the open sun-porch for naked sun-bathing has become a standard requirement for the modern house; and the house or apartment without such a porch will presently seem as obsolete as a house without a bathroom.

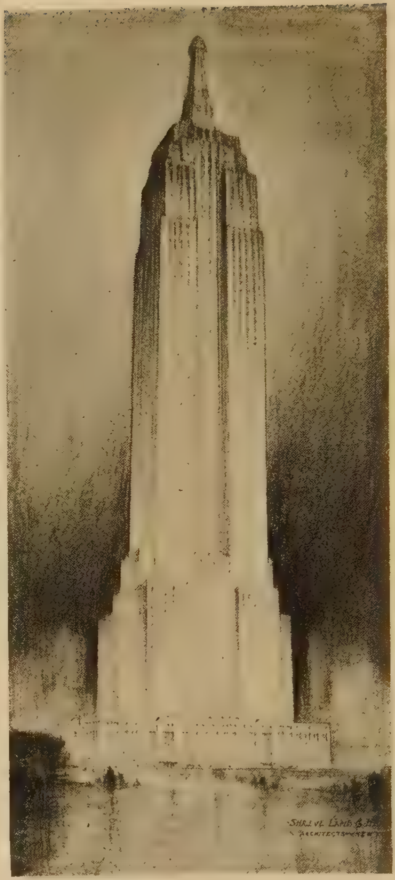
The architect who fully faces the hygienic necessities of the modern house, and who seeks to integrate them into his design, has a canon of form much more rigorous and comprehensive than any of the earlier counsels of modernism. His hatred of dust will make him eschew mouldings, even those of "fresh" design, since menials for wiping away dust are no longer glutting the market at starvation wages; his regard for women's clothing, and for skin unbuttressed by corsets, will cause him to be wary of coarse, porous-textured walls; his interest in the simplicities of housekeeping will cause him to seek in the manipulation of wood, linoleum, or cork—plus an adequate heating system—the warmth once dependent upon rugs and carpets. So down the line his choices in design will be guided, not merely by the available materials and technics, but by those larger choices which make up the social habits and manners, even the morals, of our own time. When he pays attention to these requirements, his touch inevitably becomes modern, as in the bathroom and the kitchen; when he forgets them, he becomes lost in a bog of reminiscent design, and has no foothold which will enable him to climb out. To think of sunlight, cleanliness, utility, absence of menial service will not, by itself, produce fine designs; but to think of formal beauty by itself is to be reminded of other formal designs, and is no guarantee of ever achieving sunlight and efficiency. The first method is at least a sound beginning; and it is sufficient praise of modern architecture in Europe to say that it has begun to build again from the bottom up.

This stripping of the structure to its essentials brings architecture into line with the whole social movement of our generation: a movement as obvious in physics as in psychology, in education as in morals. First: a denial of old values. Second: chaos. Third: the experimental building up of an order, based not upon stereotyped values and uncritical assumptions, but upon a more generous pattern of experience. The architect must not merely be released from the old; he must be inwardly disciplined toward the new; his problem is not to acquire a new bag of tricks, but to place himself at the centre of those ideas and social movements which are now working below the surface toward a common manifestation in life. For form is the spirit that pervades the architect's materials when they are brought together and harmonized for a humane purpose, and the source of that synthesis is society itself. It is no accident that the purest and finest modern forms are to be found, not in skyscrapers, mere temples of Mammon, but in workers' dwellings and garden cities.

Architectural News in Photographs

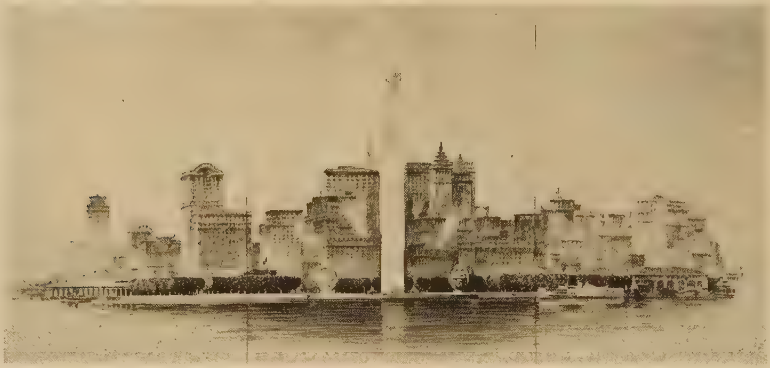


The proposed Canadian Bank of Commerce Building for Toronto. Darling & Pearson, architects; York & Sawyer, consulting architects

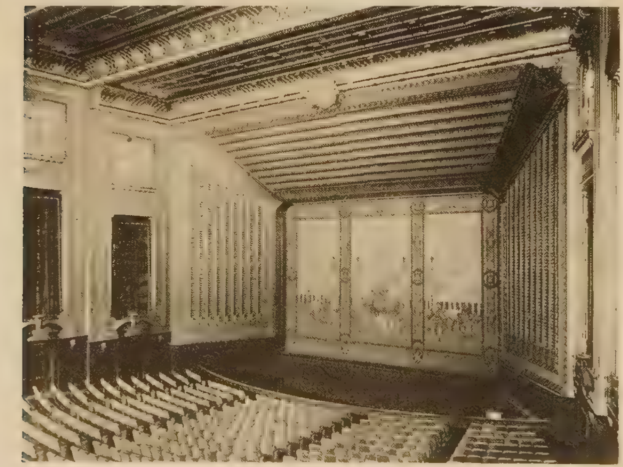


Ex-Governor Al Smith's New Empire State Building, now starting on the old Waldorf site, New York. Shreve, Lamb & Harmon, architects

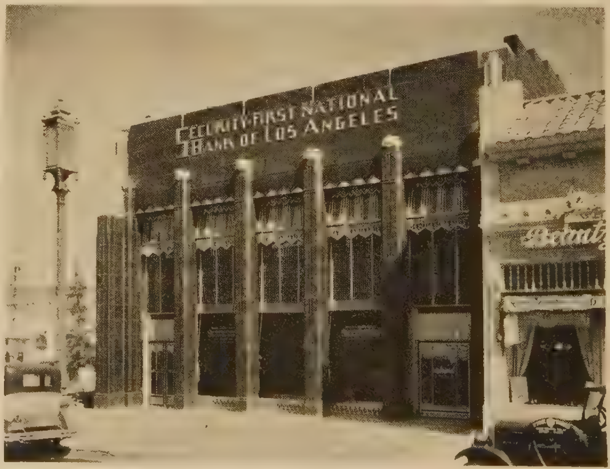
The proposed development of the southern tip of Manhattan Island, with a park at the Battery containing an 800-foot monument and two great armillaries. Eric Gugler, architect

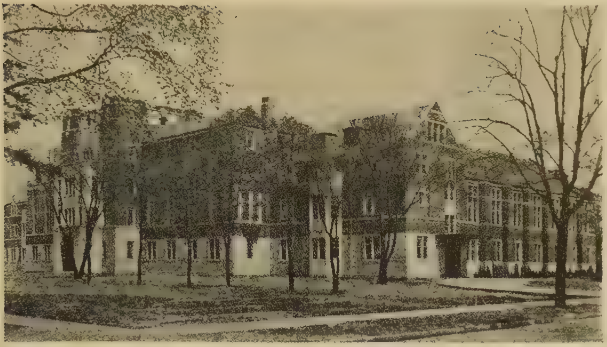


Inside the Chicago Civic Opera House recently completed under the direction of Graham, Anderson, Probst & White, architects

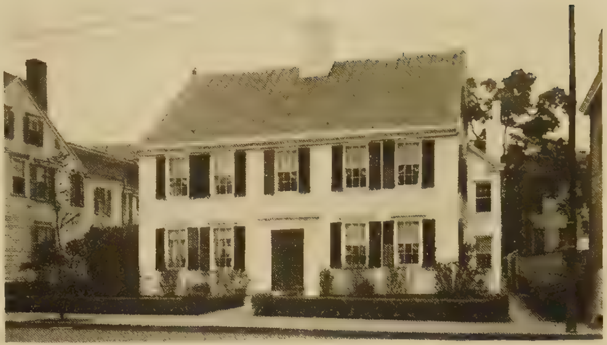


Black-and-gold terra-cotta bank in Los Angeles. Morgan, Walls & Clements, architects

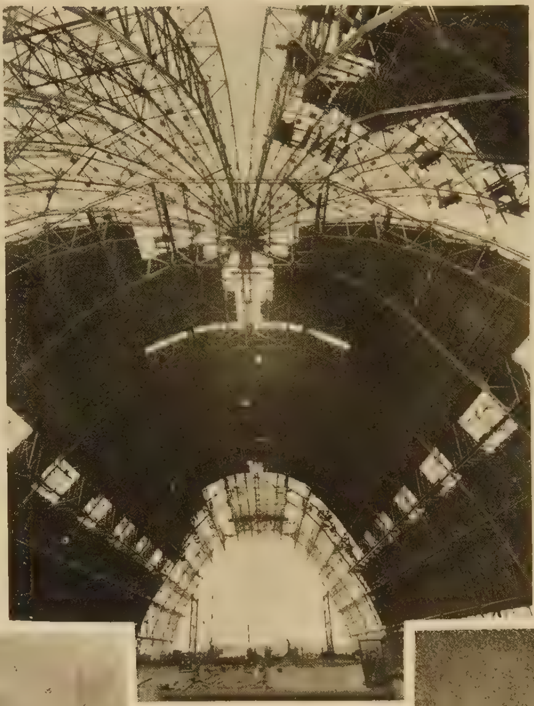




University of Michigan's League Building, for the women of the institution, Ann Arbor, Mich. Pond & Pond, Martin & Lloyd, architects

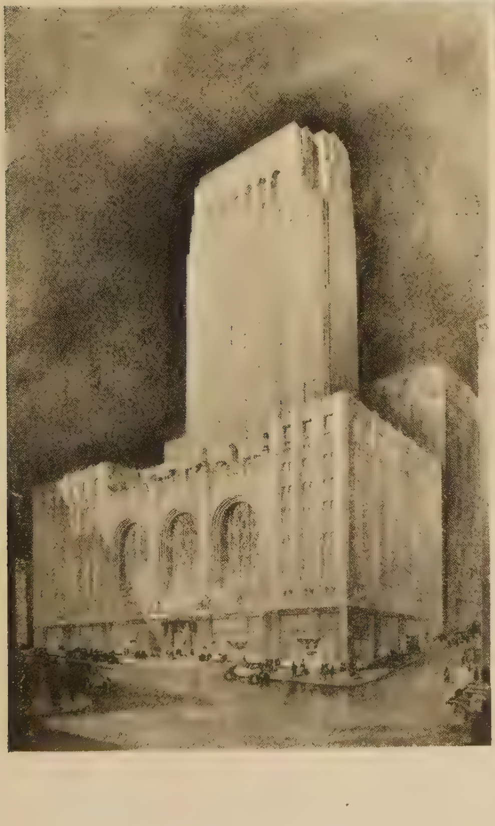


The John Pierpont house (1767), New Haven, Conn., recently restored by John Frederick Kelly, architect, for the Yale Faculty Club

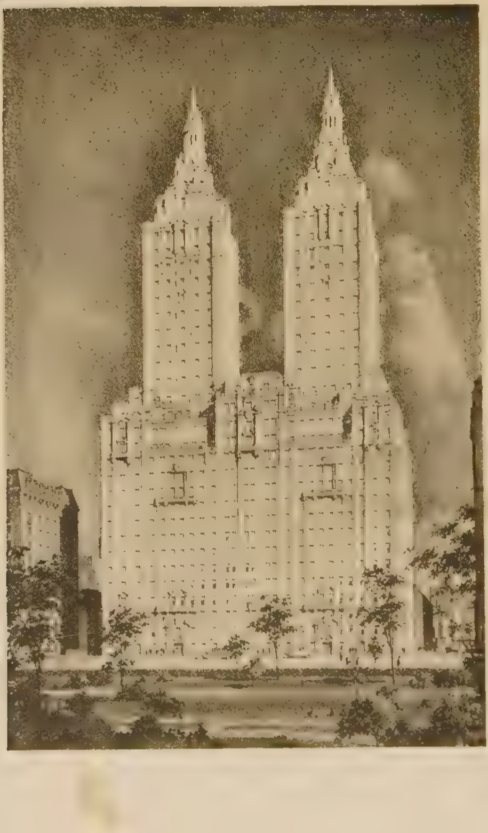


The Goodyear-Zeppelin Airship Factory and Dock, Akron, Ohio.

Wilbur Watson & Associates, architects and engineers



San Francisco's proposed new home for the Olympic Club in the heart of the business district. Arthur Brown, Jr., John A. Baur, and John Bakewell, Jr., associated architects



Another proposed apartment-house—San Remo Towers—facing the west side of Central Park, New York City. Emery Roth, architect

BOOK REVIEWS

MODERN ARCHITECTURE. By Bruno Taut. 212 pages, 8¾ by 11¼ inches. Illustrated with photographs and drawings. Printed in Great Britain. New York: 1929: Albert & Charles Boni, Inc. $12.50.

A presentation of principles to govern the architecture of to-day, as formulated by one of the best-known contemporary protagonists.

THERMAL INSULATION OF BUILDINGS. 11 pages, 6 by 9 inches. Pamphlet binding. Bureau of Standards, Washington: 1929: U. S. Government Printing Office. 5 cents.

THE PLASTER-MODEL METHOD OF DETERMINING STRESSES APPLIED TO CURVED BEAMS. By Fred B. Seely and Richard V. James. 36 pages, 6 by 9 inches. Pamphlet binding. Urbana, Ill.: 1929: University of Illinois Engineering Experiment Station. 20 cents.

Based upon the fact that pottery plaster has approximately a straight stress-strain diagram up to the ultimate or breaking stress, its behavior is approximately the same as the elastic behavior of a ductile material such as steel.

THE METROPOLIS OF TOMORROW. By Hugh Ferriss. 140 pages, 9 by 12 inches. New York: 1929: Ives Washburn, Inc. $7.50.

A new collection of Mr. Ferriss's characteristic drawings. There are three sections of the book—one devoted to "Cities of Today," one to "Projected Trends," and the third to "An Imaginary Metropolis."

THEATRES. By Joseph Urban. 48 pages, 9½ by 12 inches. Illustrated from prints, drawings, and photographs. New York: 1929: Theatre Arts, Inc. $7.50. ($10 autographed.)

Mr. Urban knows a lot about theatres and, like all real scholars, is acquiring more knowledge each day. His analysis of foreign and domestic theatre design is shown chiefly in the form of drawings and photographs with descriptive captions.

BRIDGES. A Study in Their Art, Science, and Evolution. By Charles S. Whitney. 363 pages, 9 by 12 inches. New York: 1929: William Edwin Rudge. $20.

Mr. Whitney, who is an engineer, has brought together a surprisingly extensive collection of bridges which he shows in photographs, drawings, and old prints. His text reflects a point of view with regard to bridge design that will meet the approbation of architects generally.

THE PINE FURNITURE OF EARLY NEW ENGLAND. By Russell Hawes Kettell. Foreword by Edwin J. Hipkiss. 229 plates from photographs with descriptive captions and 55 plates of detail drawings, 9¼ by 12 inches. New York: 1929: Doubleday, Doran & Co., Inc. $35.

A notably sumptuous volume which is in keeping with the deep affection inspired by the humble furniture of this country's early years. The volume, after preliminary discussions of material, construction, hardware, and finish, is divided into sections of plates showing wall boxes, chests, stools and benches, stands and tables, desks, shelves and cupboards, signs and weather-vanes, mirrors and lights.

CHURCHES OF FRANCE. By Dorothy Noyes Arms. 179 pages, 9 by 11½ inches. Illustrations from 51 etchings and drawings by John Taylor Arms. New York: 1929: The Macmillan Company. $20.

Mrs. Arms's text is a particularly charming and intimate accompaniment to John Taylor Arms's lovely etchings. The latter are reproduced in a process which simulates very closely the originals.

INTRODUCTORY HANDBOOK TO THE STYLES OF ENGLISH ARCHITECTURE. Part II. Tudor and Renaissance. By Arthur Stratton. 32 pages, 5½ by 8¼ inches. Illustrations from line drawings. Printed in Great Britain. Philadelphia: 1929: J. B. Lippincott Company. $1.

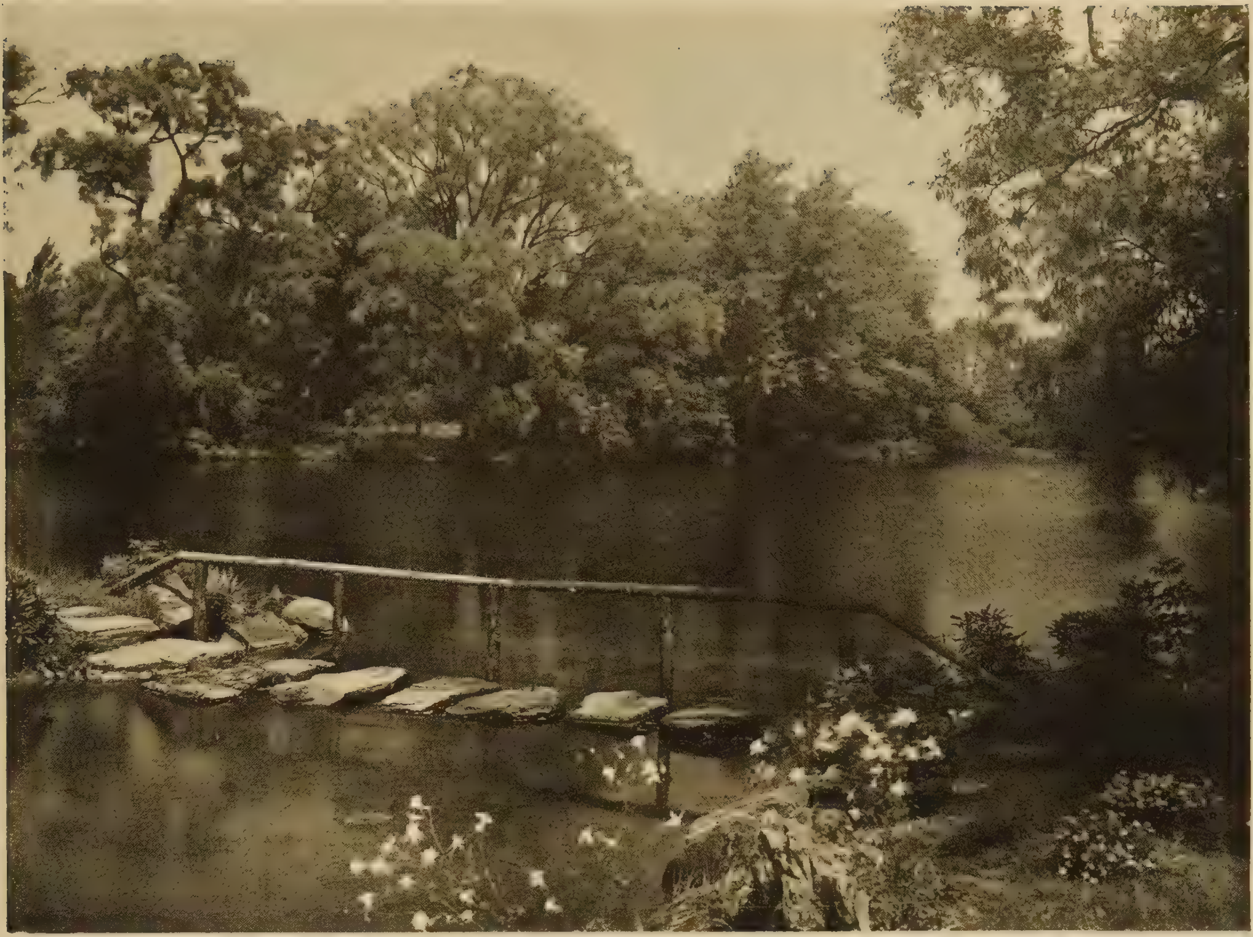
A booklet designed to accompany a set of wall diagrams for the use of teachers in elementary and secondary schools.

PRACTICAL ART LETTERING. By E. G. Lutz. 193 pages, 5 by 7½ inches. Illustrations from many diagrams and alphabets. New York: 1929: Charles Scribner's Sons. $2.

Mr. Lutz is the author of many books on drawing and possesses to an unusual degree the ability to convey information to his readers.

MECHANICAL EQUIPMENT OF BUILDINGS. Vol. I. By Louis Allen Harding and Arthur Cutts Willard. 963 pages, 6½ by 9 inches. Illustrated from diagrams, tables, etc. New York: 1929: John Wiley & Sons, Inc. $10.

This is the second edition, revised and enlarged, of a two-volume handbook for engineers and architects—Volume I covering heating and ventilation. Volume II treating of power plants and refrigeration. A thoroughly comprehensive and detailed work.



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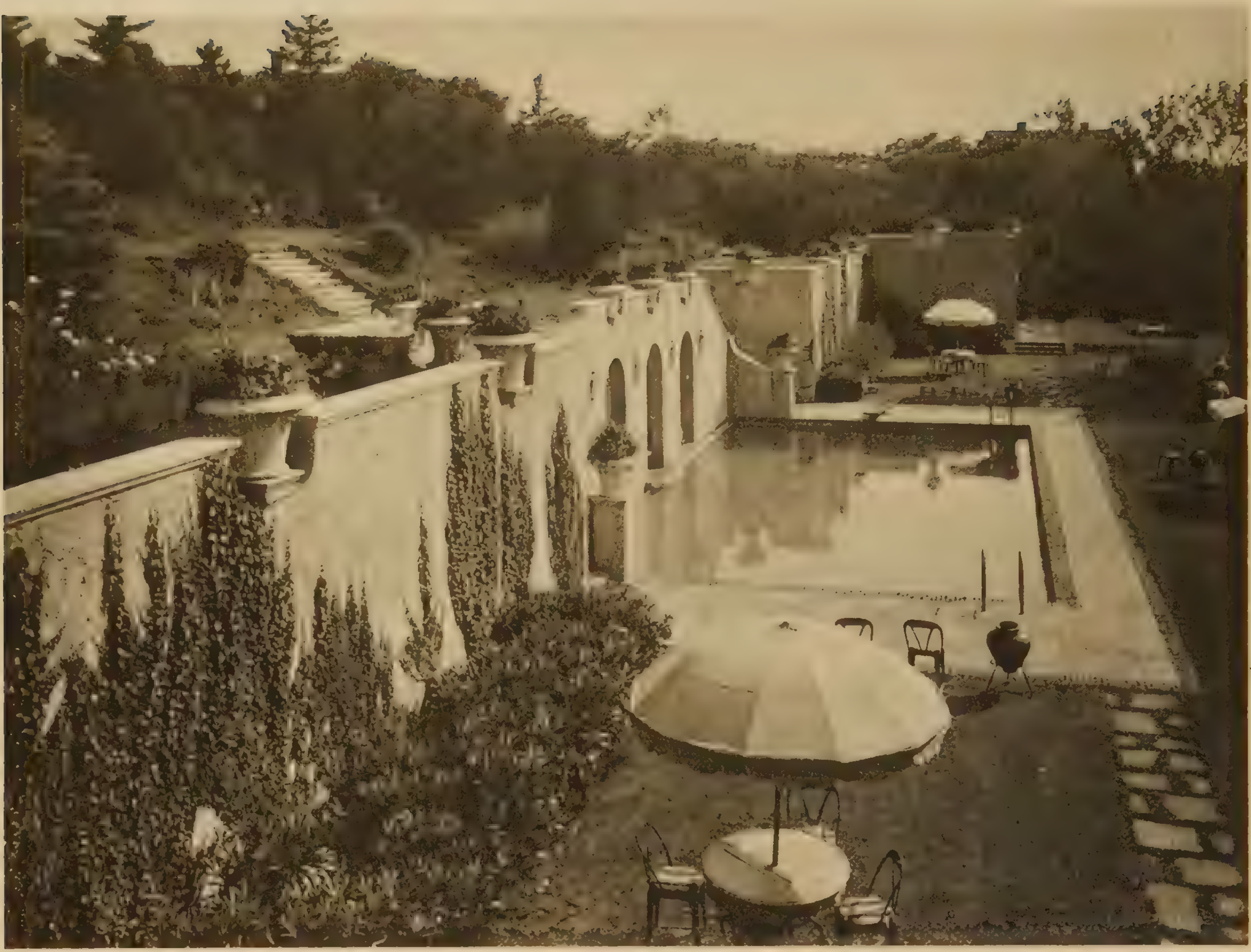
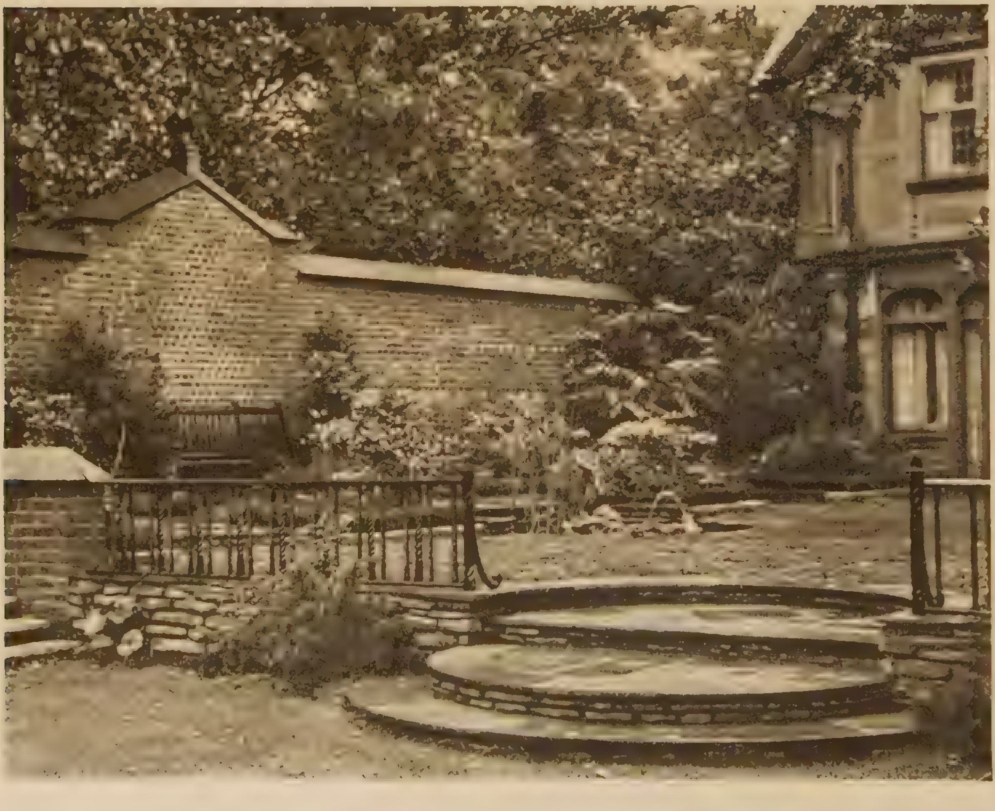
Stepping-stone causeway between large and small lakes, water gardens of Mr. and Mrs. J. Morgan Wing, Millbrook, N. Y. Marian C. Coffin, Landscape Architect. Miss Coffin received The Architectural League's Gold Medal this year

Landscape Gardening

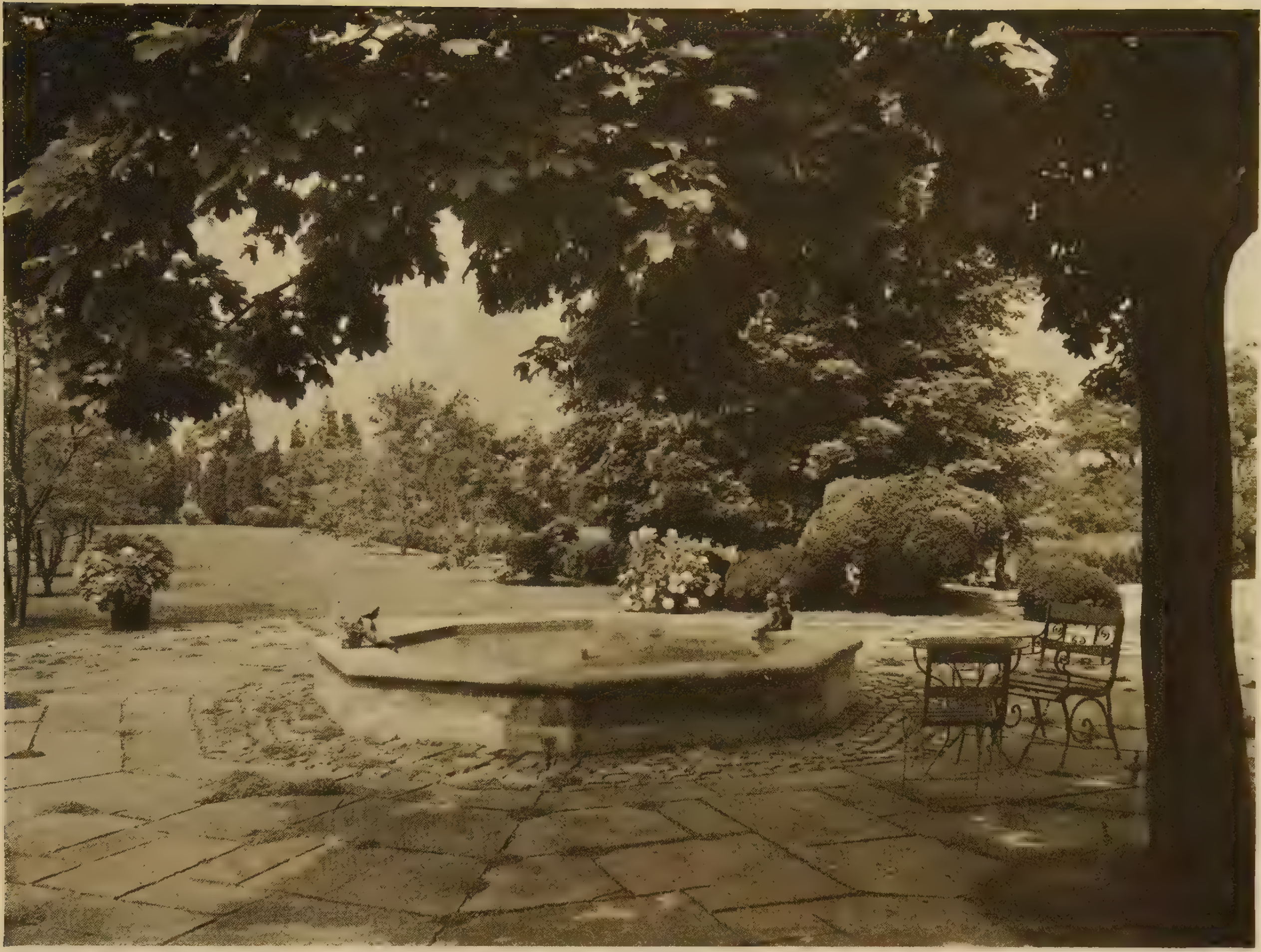
A PICTORIAL REVIEW OF THE SEVENTH ANNUAL EXHIBITION OF THE NEW YORK CHAPTER, AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS, OPENING AT ARDEN GALLERY, NEW YORK, MARCH SEVENTEENTH



Swimming-pool on the estate of S. Fullerton Weaver, East Hampton, Long Island. Jacob John Spoon, Landscape Architect; Schultze & Weaver, Architects

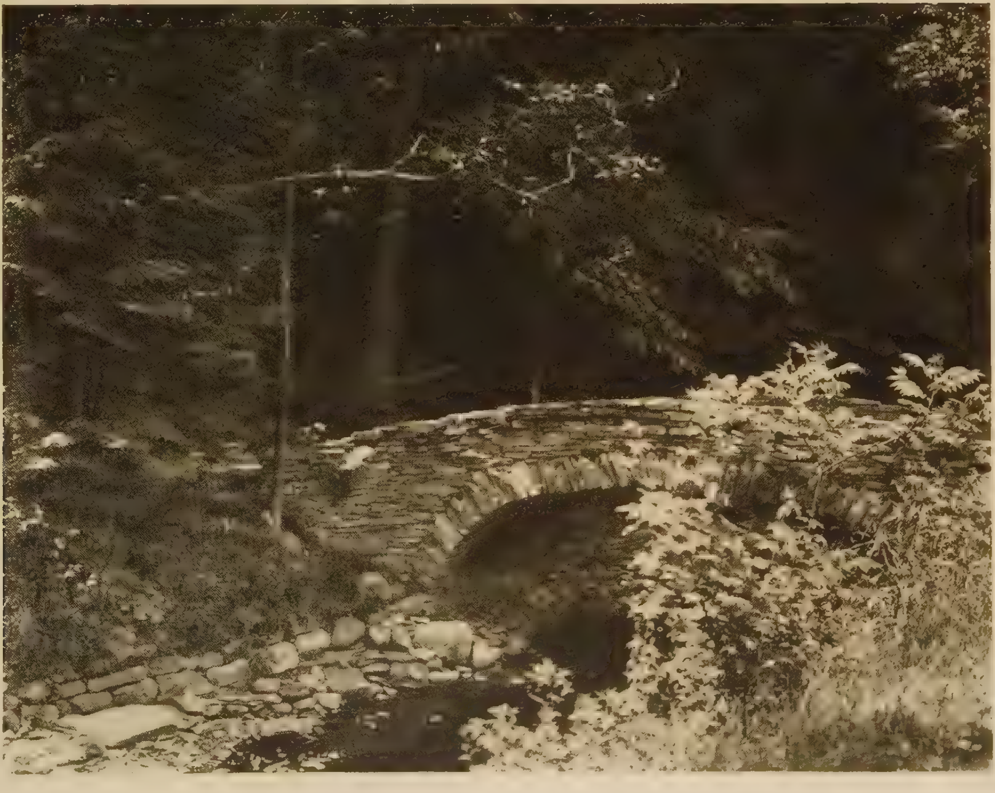


The garden terrace, estate of S. M. Flickinger. Eric J. Reeves, Landscape Architect



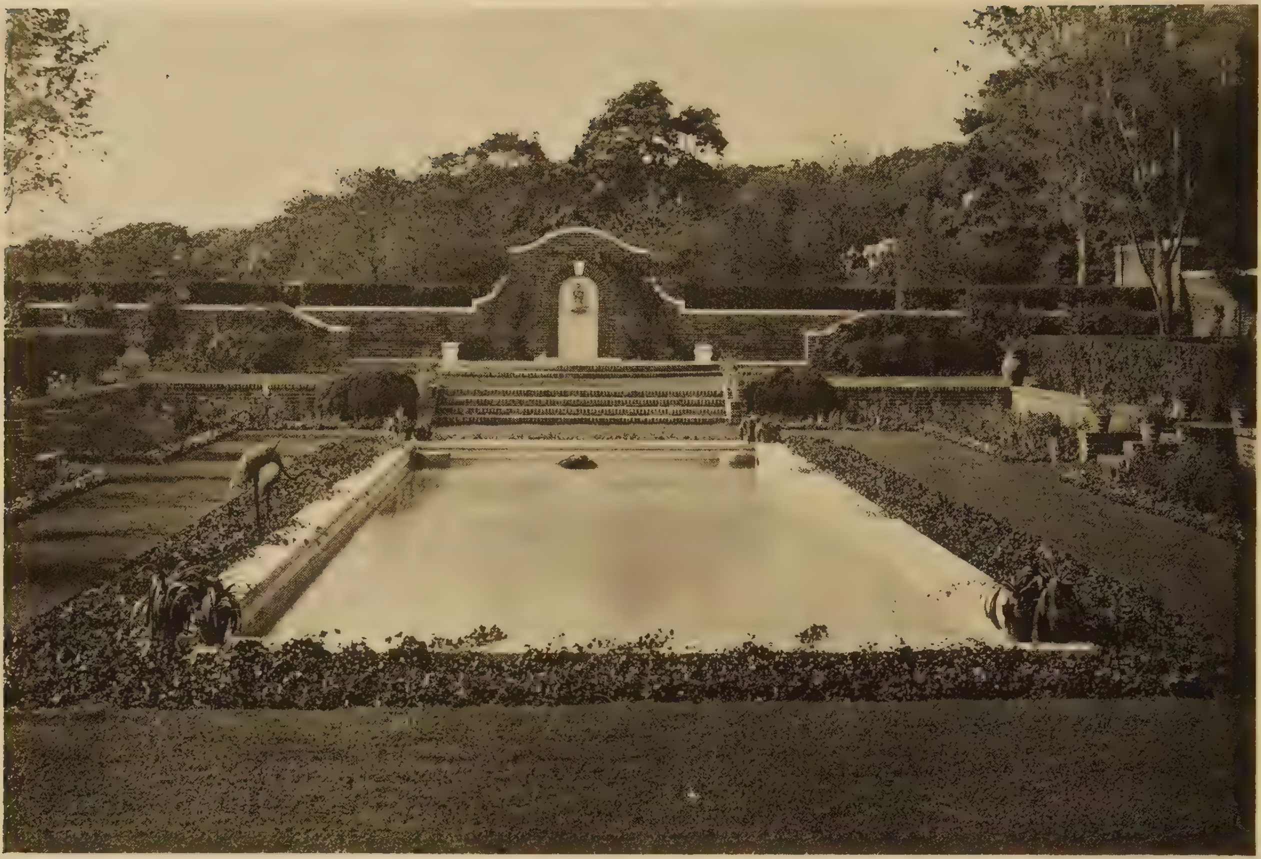
Samuel H. Gottscho

The terrace pool on the country place of Mrs. John A. Vietor, Locust Valley, Long Island. Ferruccio Vitale and Alfred Geiffert, Jr., Landscape Architects



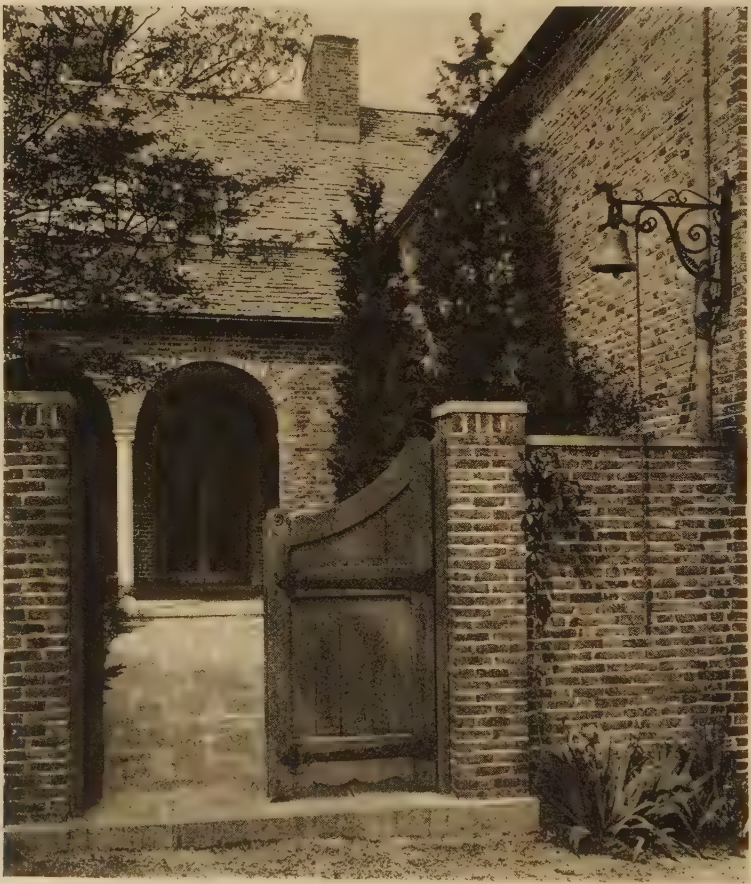
Henry R. Head

A bridge in Enfield Glen State Park. Herbert E. Blanche, Landscape Architect



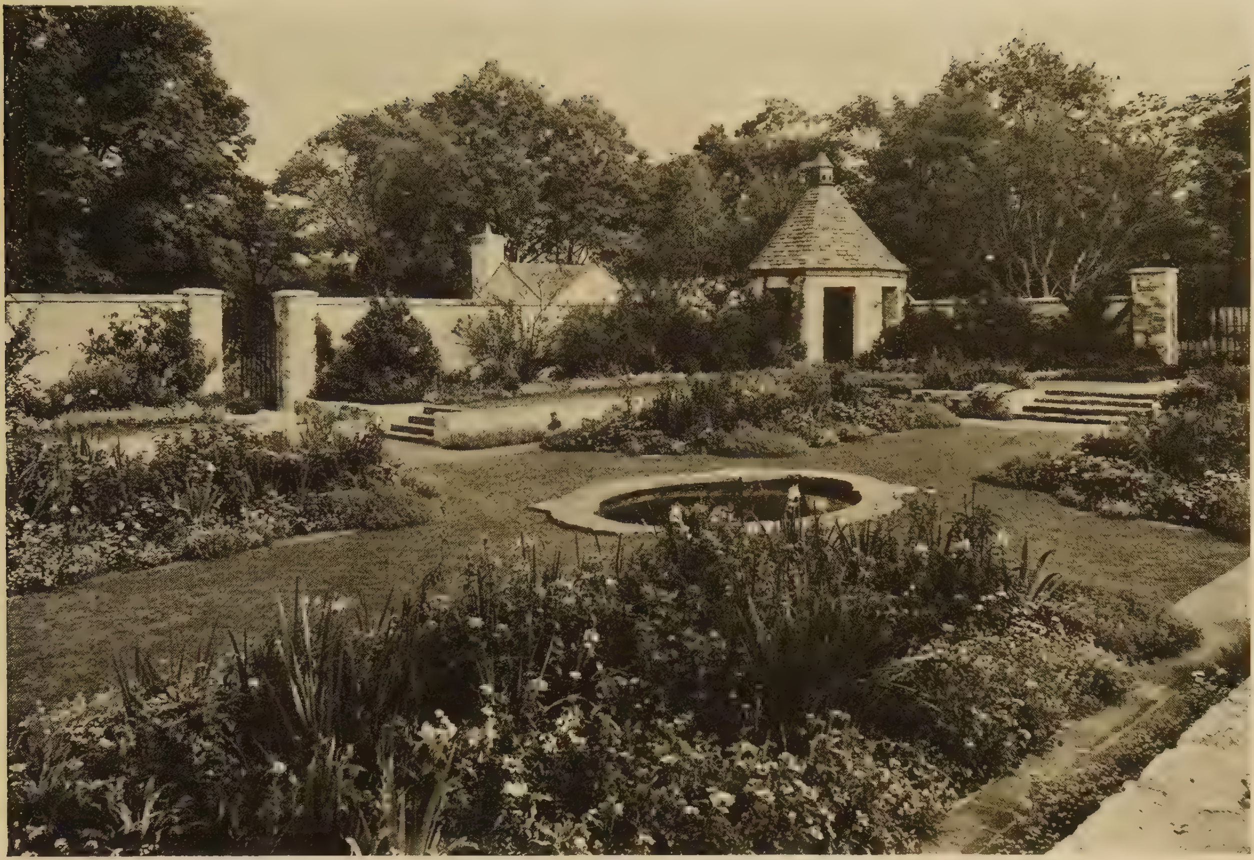
Mattie Edwards Hewitt

The blue garden, Ballyshear, estate of Mrs. Charles E. Van Vleck, Southampton, Long Island. Annette Hoyt Flanders, Landscape Architect



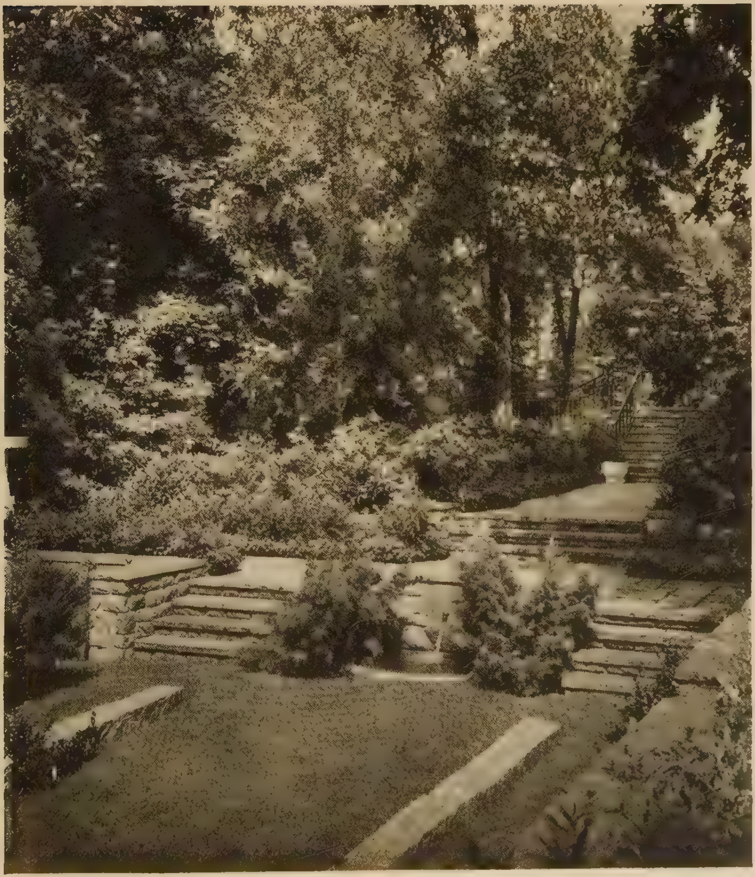
Mattie Edwards Hewitt

Entrance court, country house of Mrs. J. B. Ward, Irvington-on-Hudson, N. Y. Delano & Aldrich, Architects; Robert L. Fowler, Jr., Landscape Architect



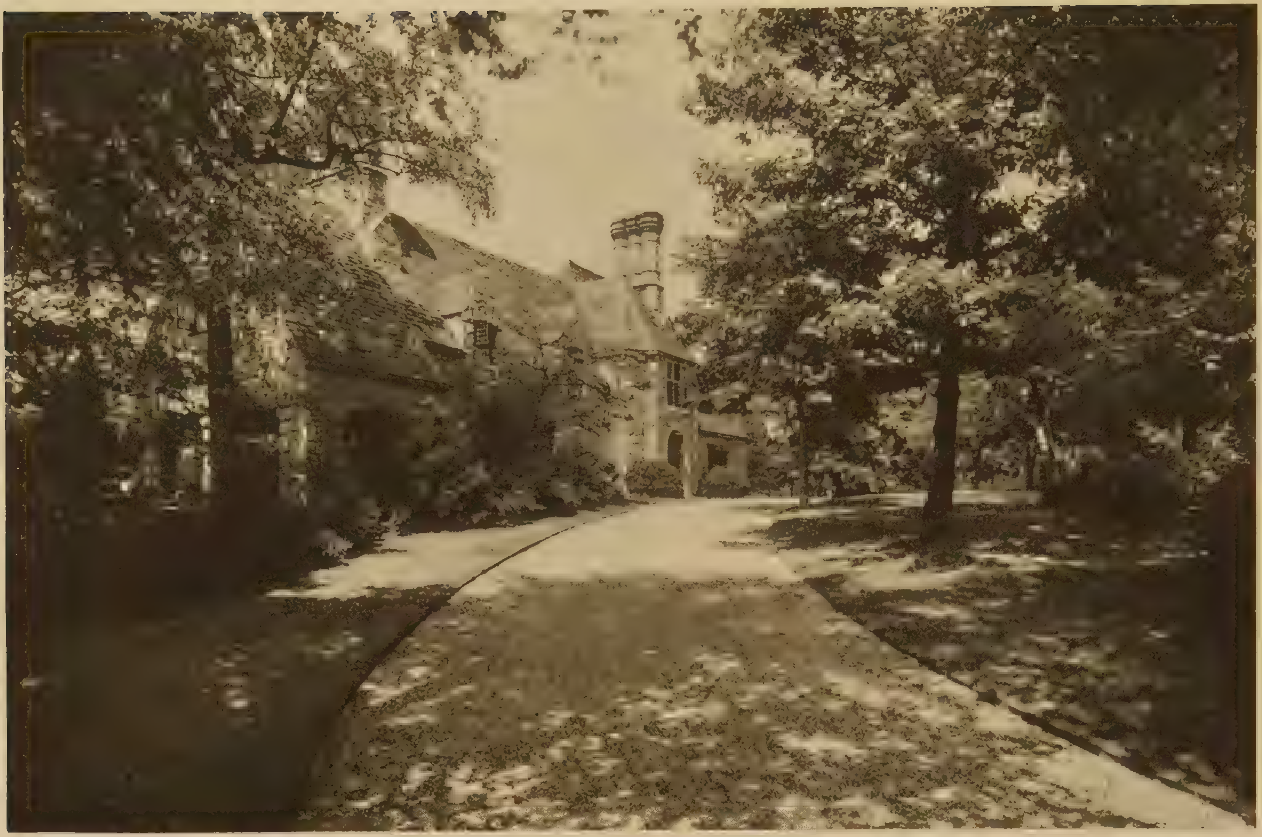
Samuel H. Gottscho

Walled garden at Dellwood, the country home of Louis Wilputte, New Rochelle, N. Y. Clarence Fowler, Landscape Architect



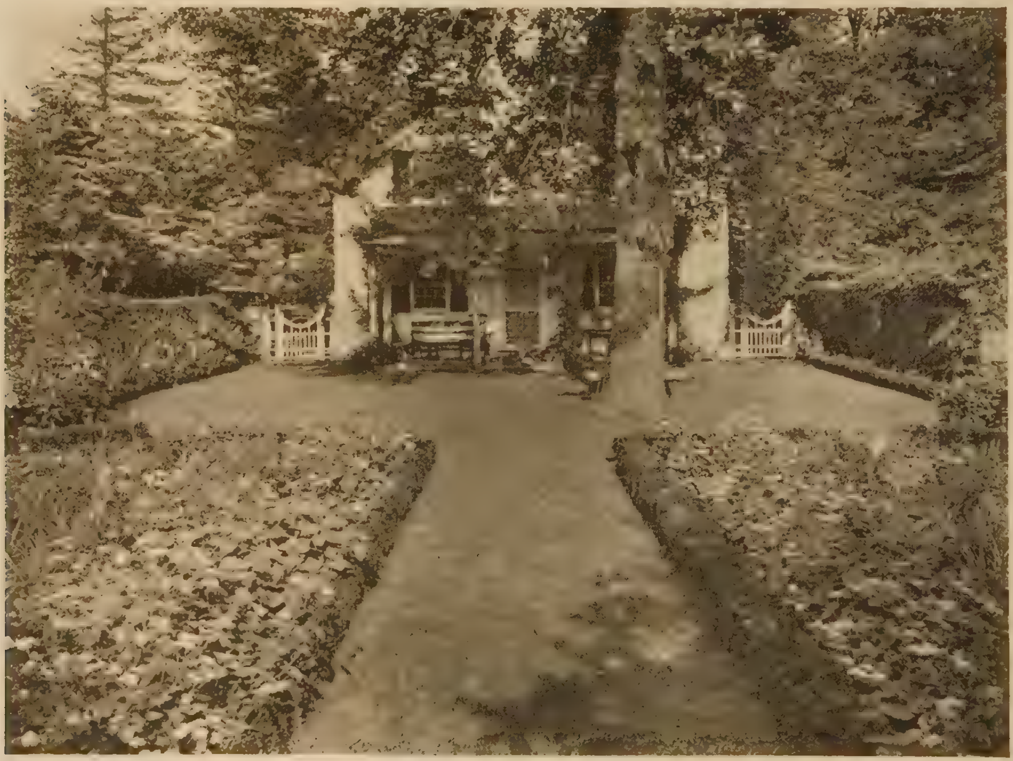
R. V. Smutny

Garden terraces, estate of Newcomb Cleveland, Scarsdale, N. Y. Charles Wellford Leavitt & Son, Landscape Engineers



John Wallace Gillies, Inc.

Entrance approach, house of S. W. Corman, Bronxville, N. Y. Lewis Bowman, Architect; A. F. Brinckerhoff, Landscape Architect

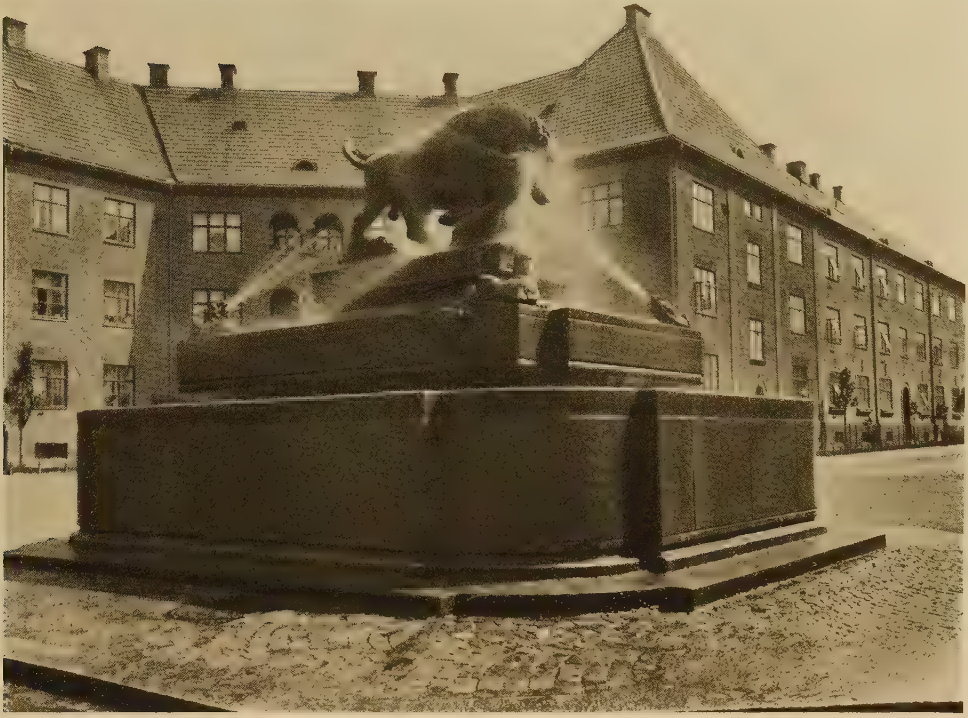


Richard Averill Smith

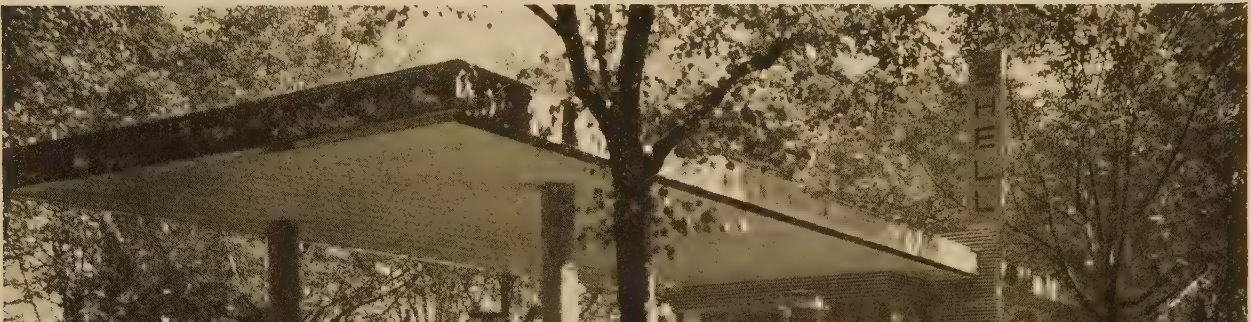
Garden of Mrs. Warren C. Kinney, Morristown, N. J. Ruth Dean, Landscape Architect

A Pictorial Review of Modern Architecture in Europe

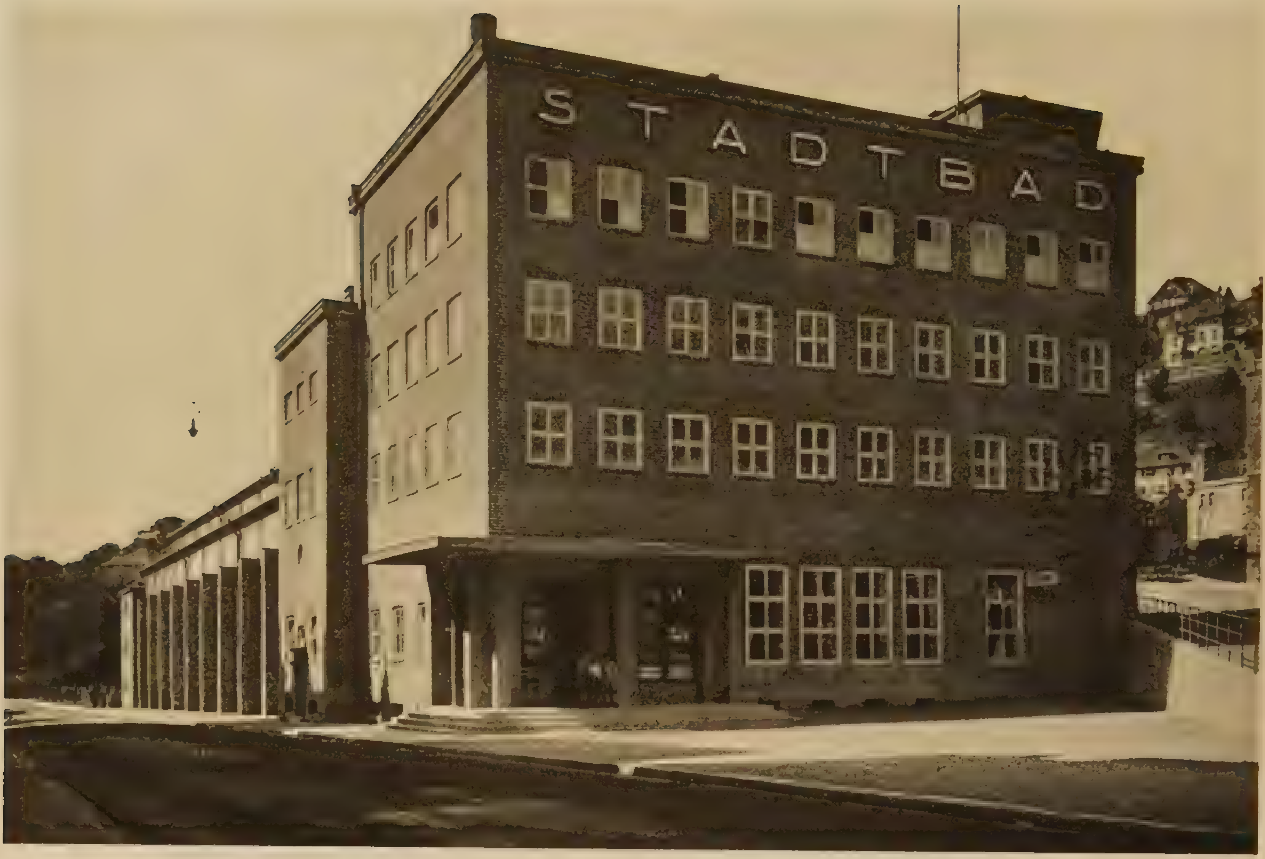
By F. R. YERBURY, Hon. A. R. I. B. A.



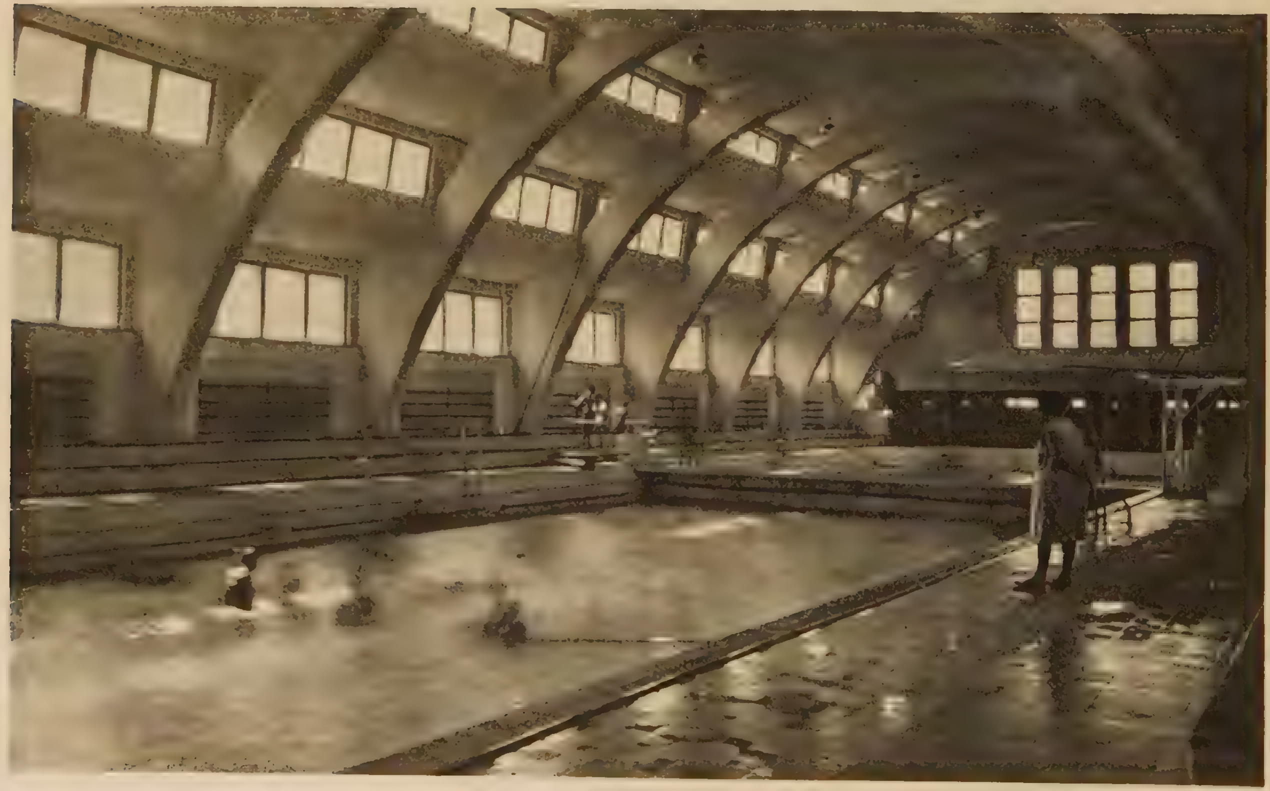
Fountain in a housing group, Oslo, Norway *Asbujorg Borgfeld, Sculptor*

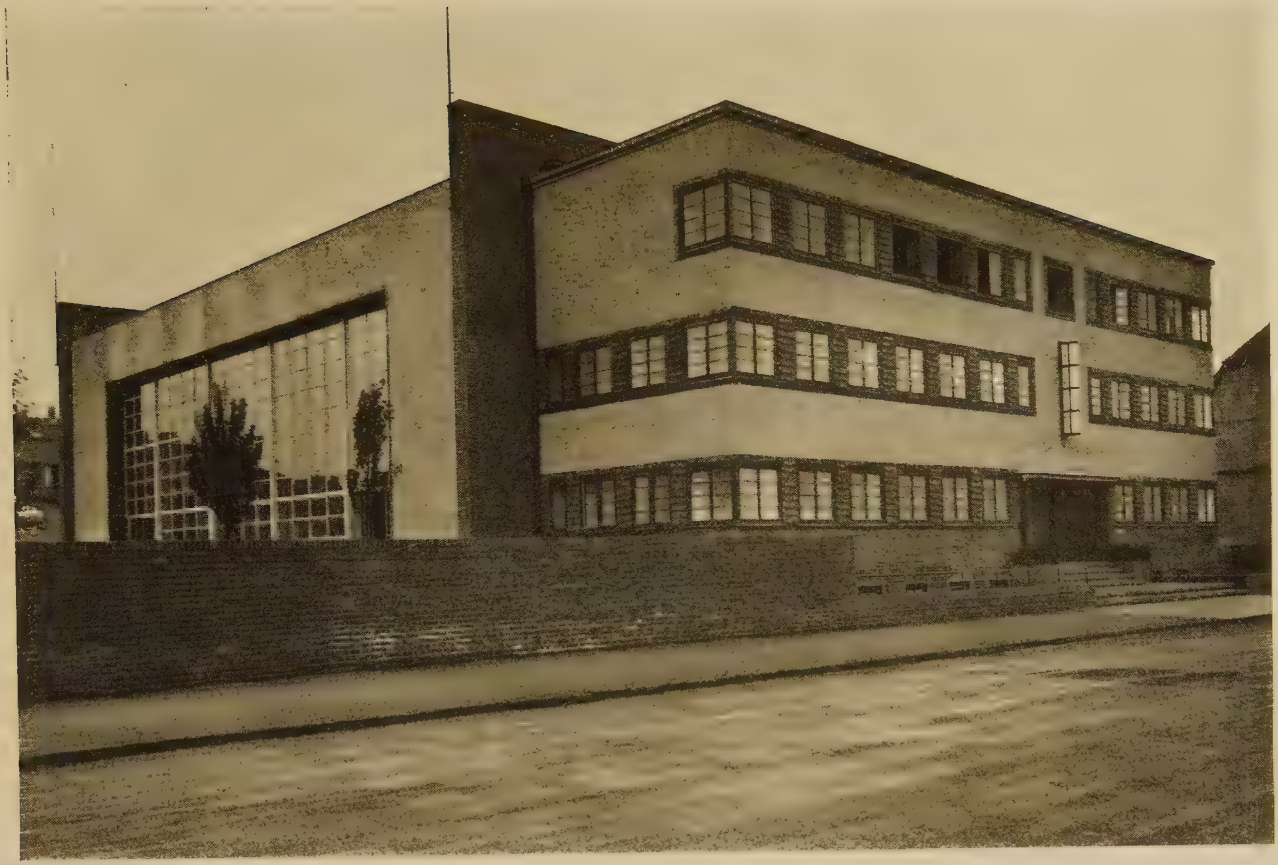


Filling-station, Hamburg, Germany

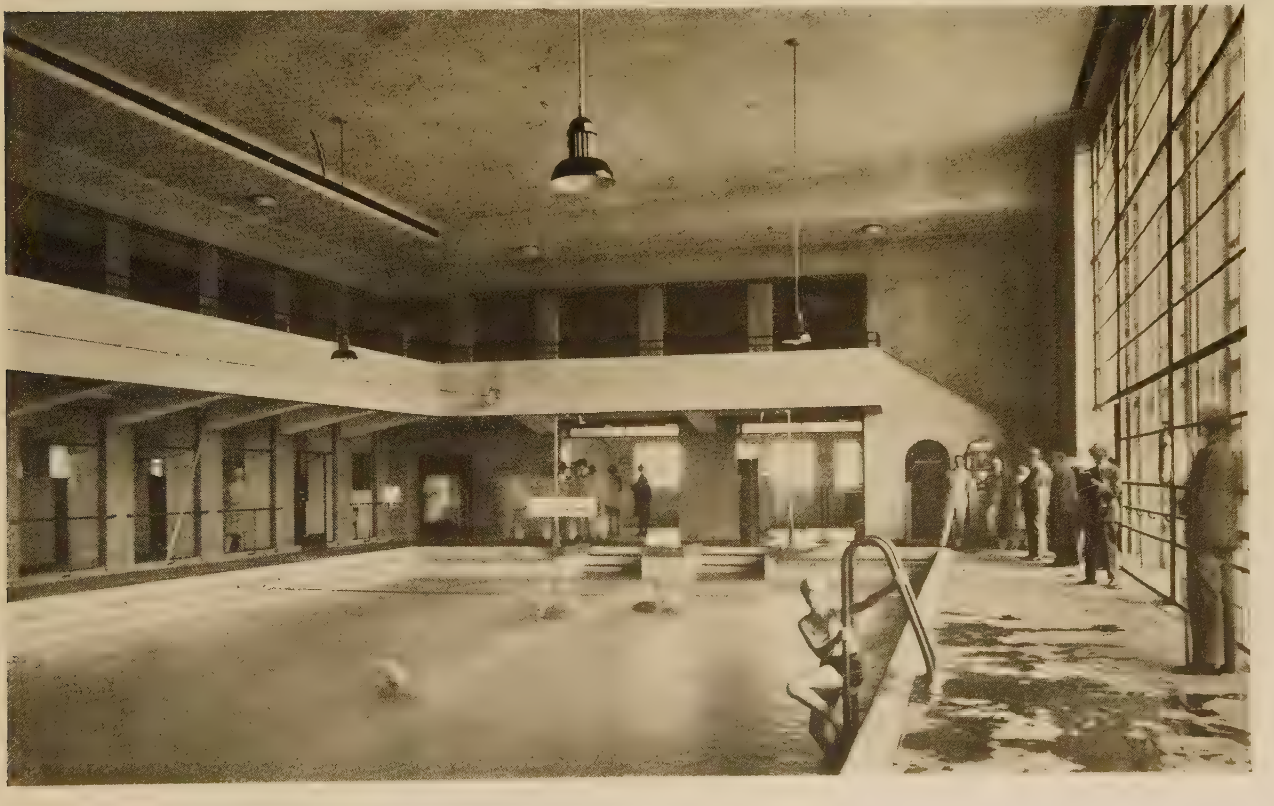


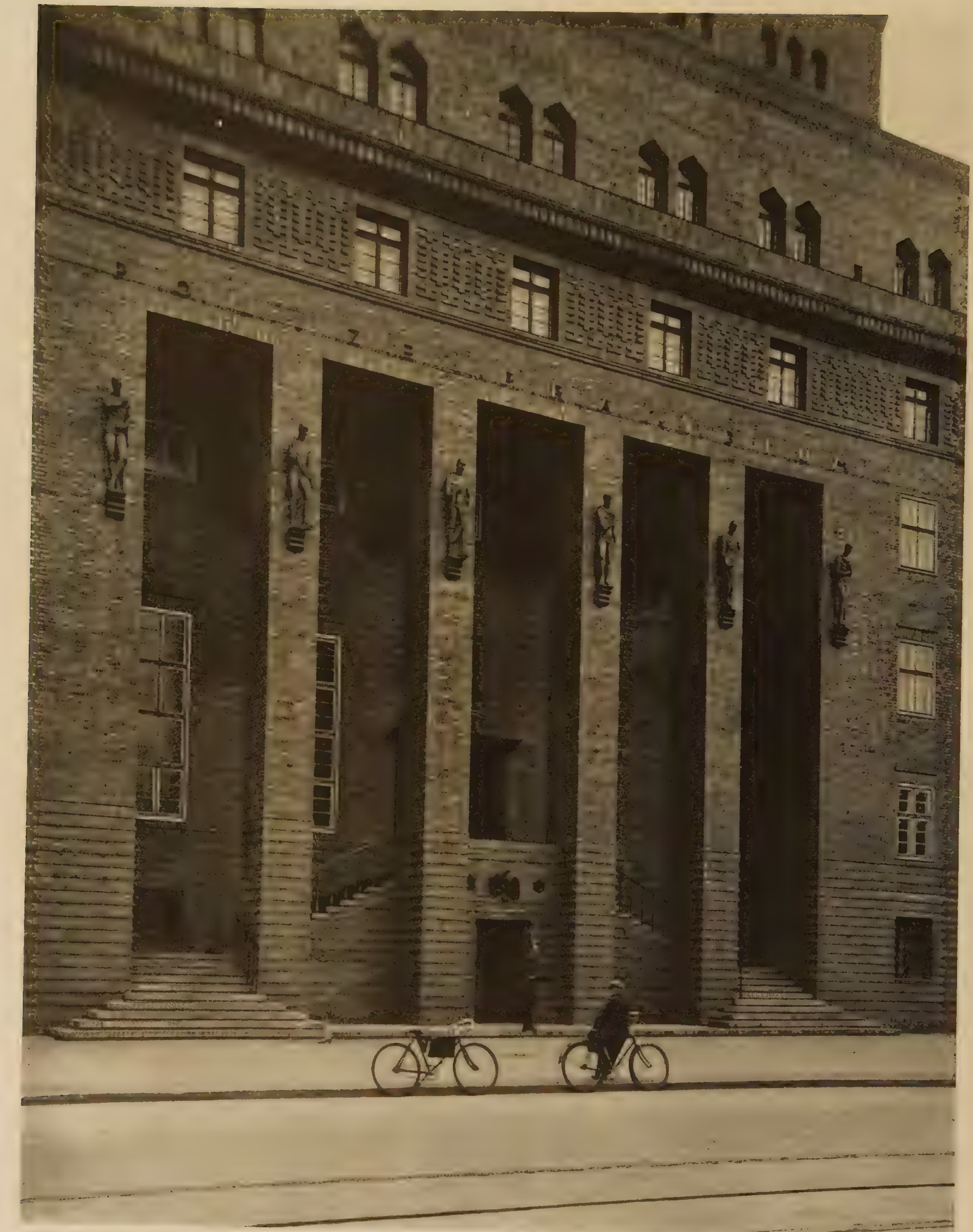
Public baths, Stuttgart, Germany
Baudirektor Cloos, Architect





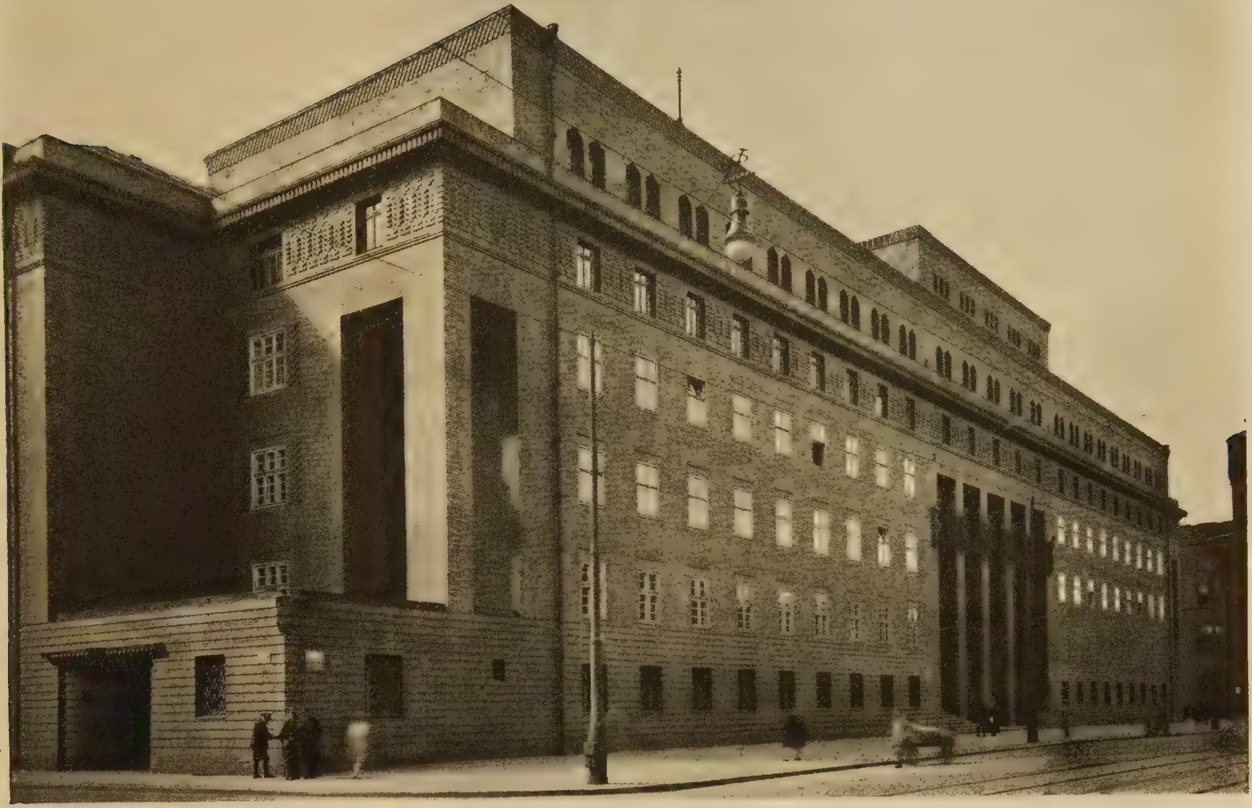
Public baths, Frankfort, Germany
J. Fuchs, Architect



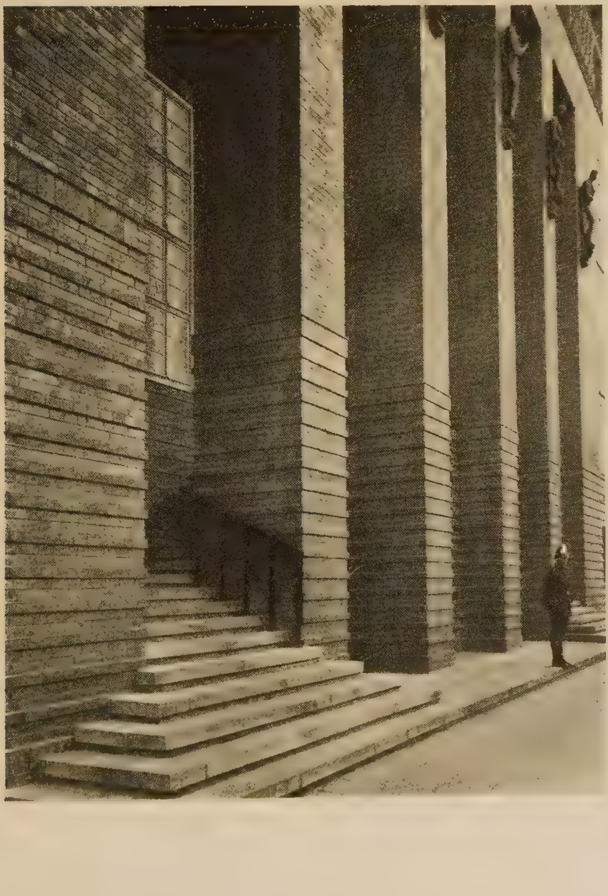


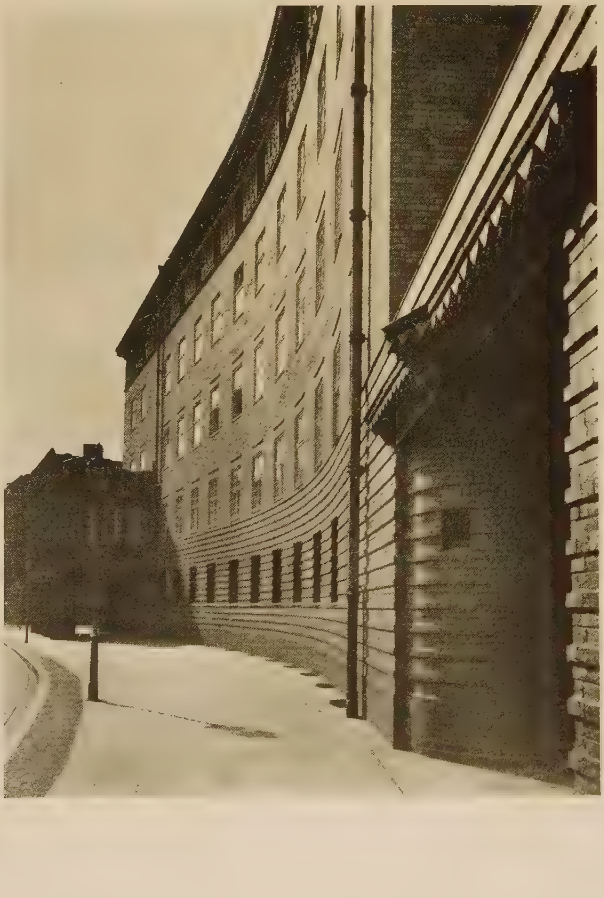
Police Building, Breslau, Germany

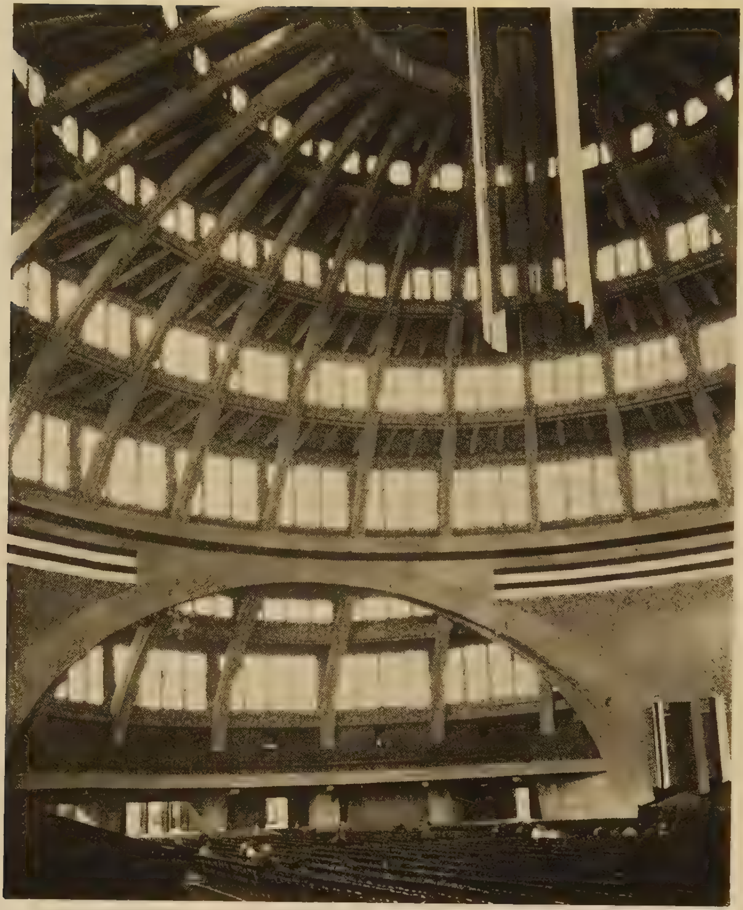
The Municipal Architect



Police Building, Breslau, Germany
The Municipal Architect

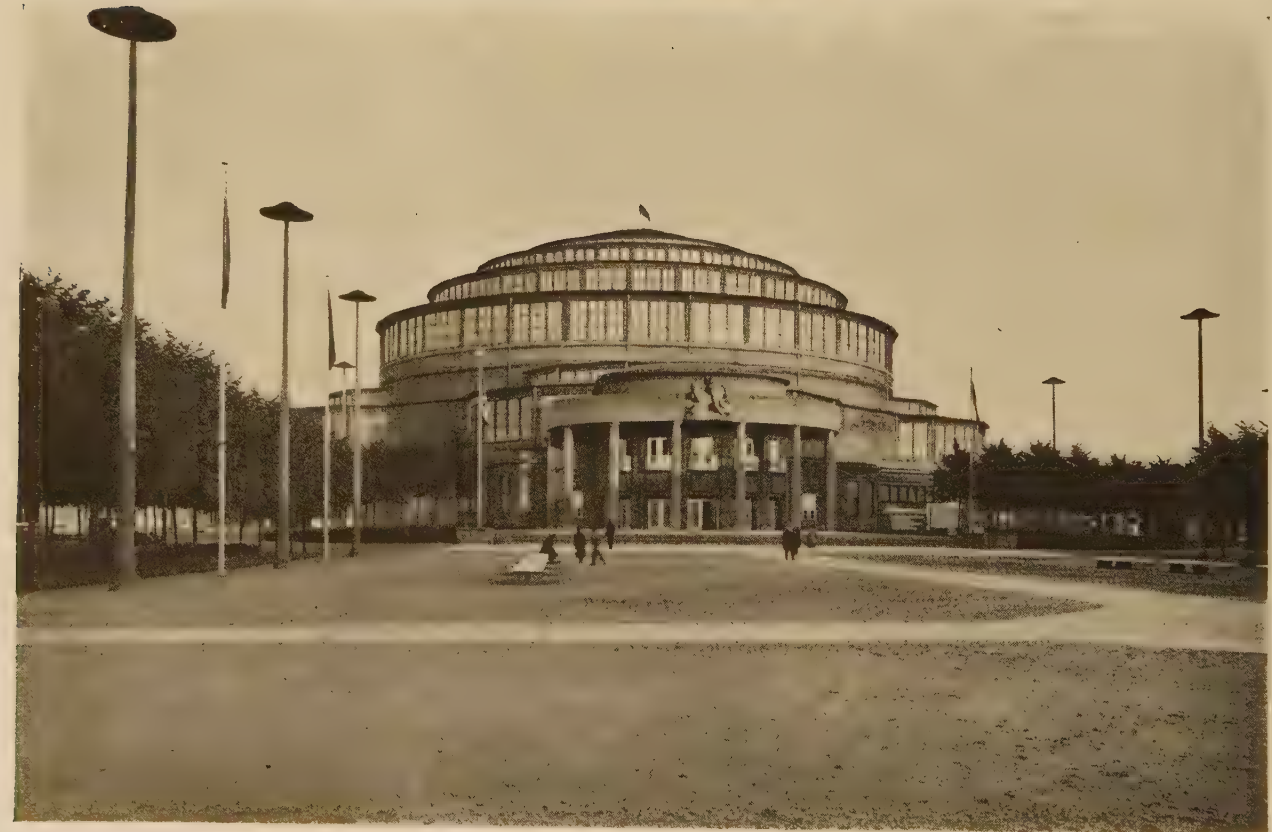


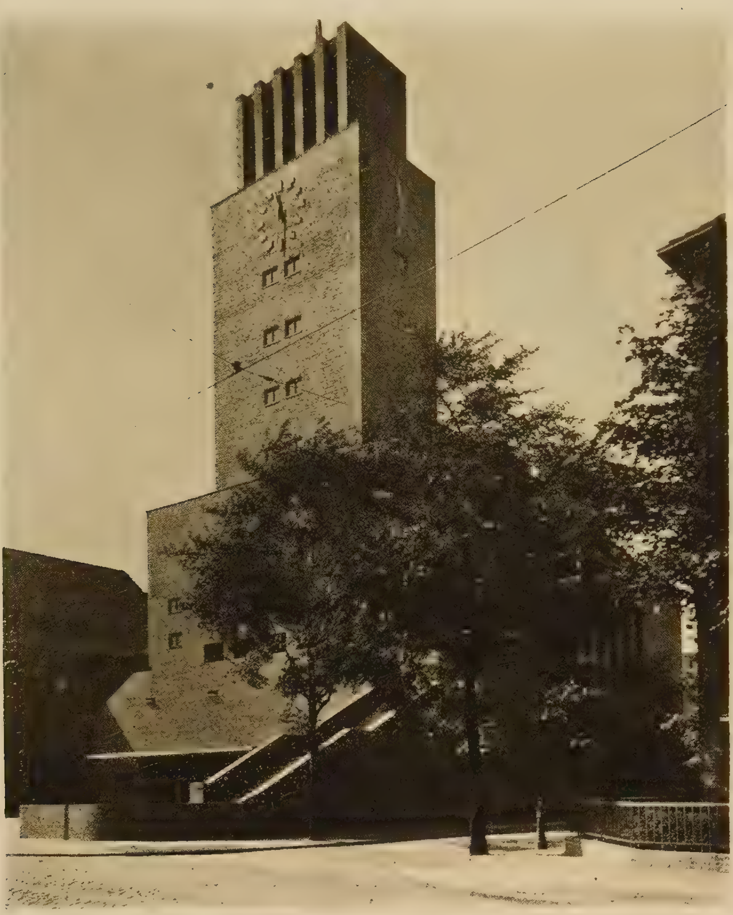




Centennial Exposition Hall,
Breslau, Germany

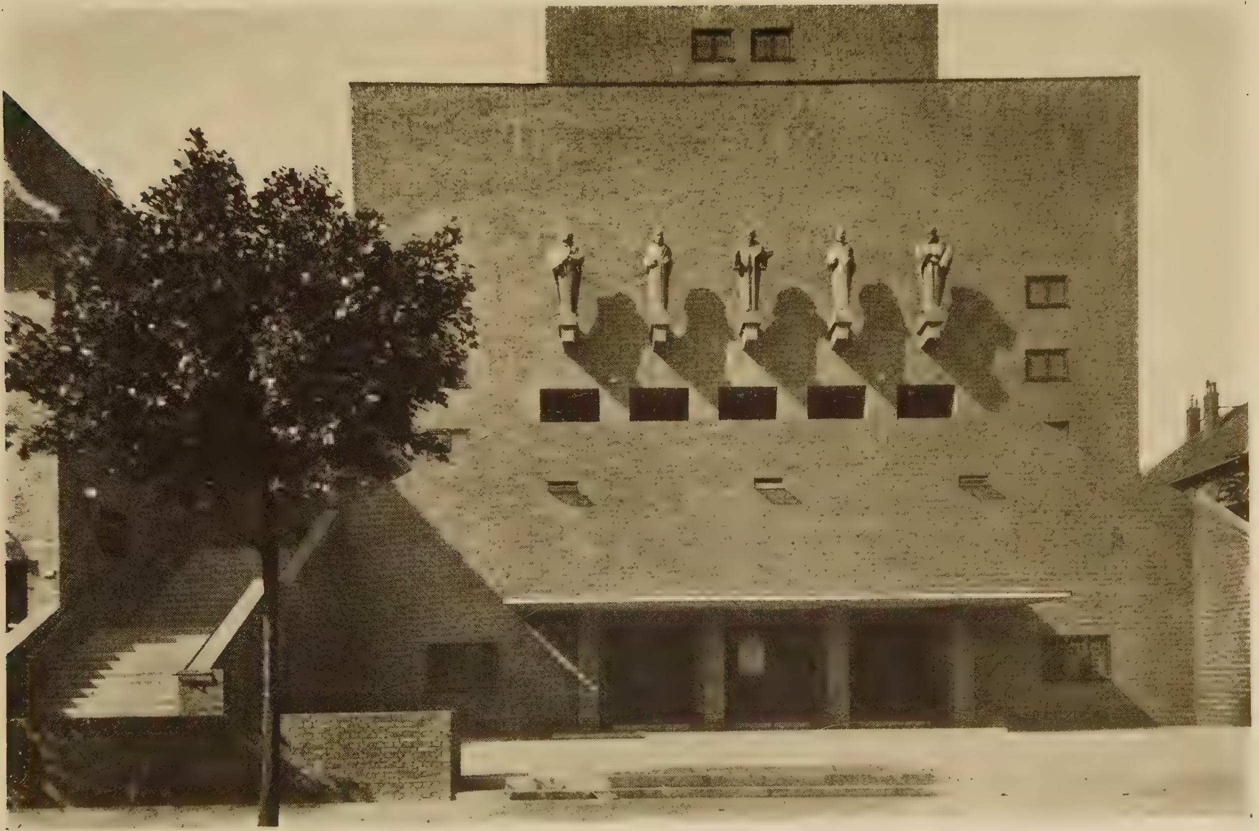
Max Berg, Architect

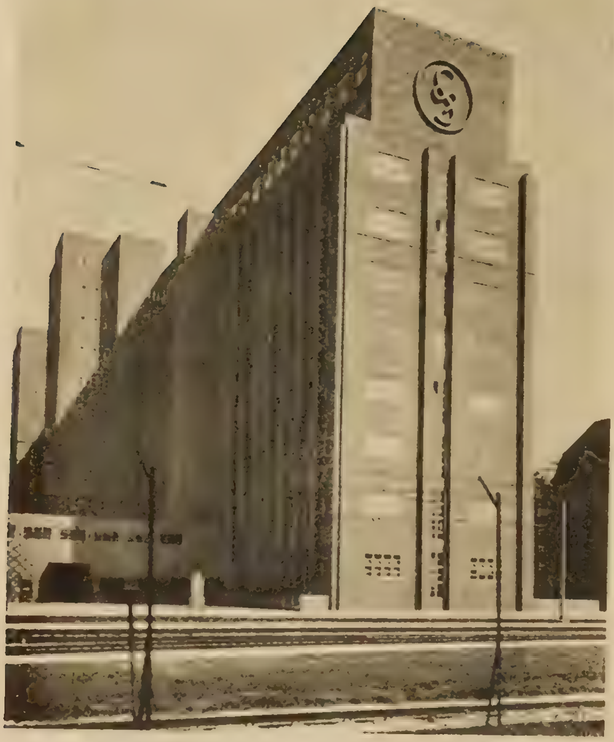


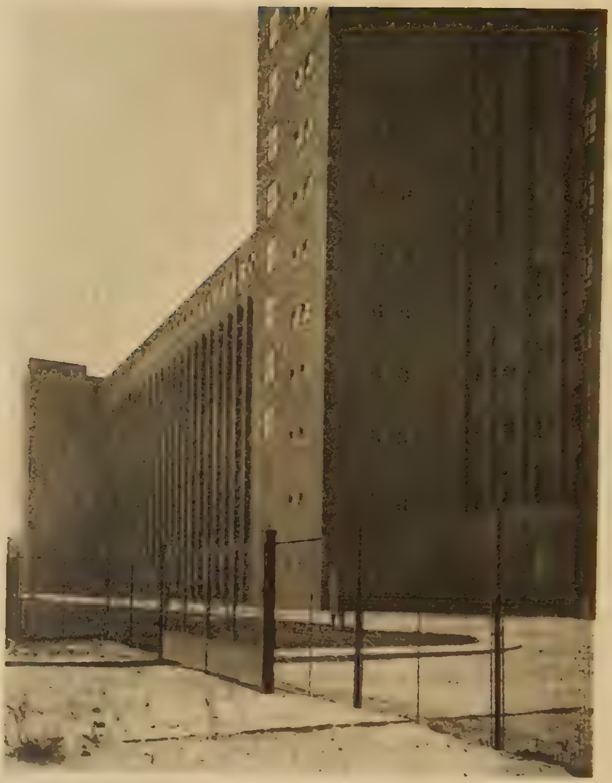


A church in Hamburg, Germany

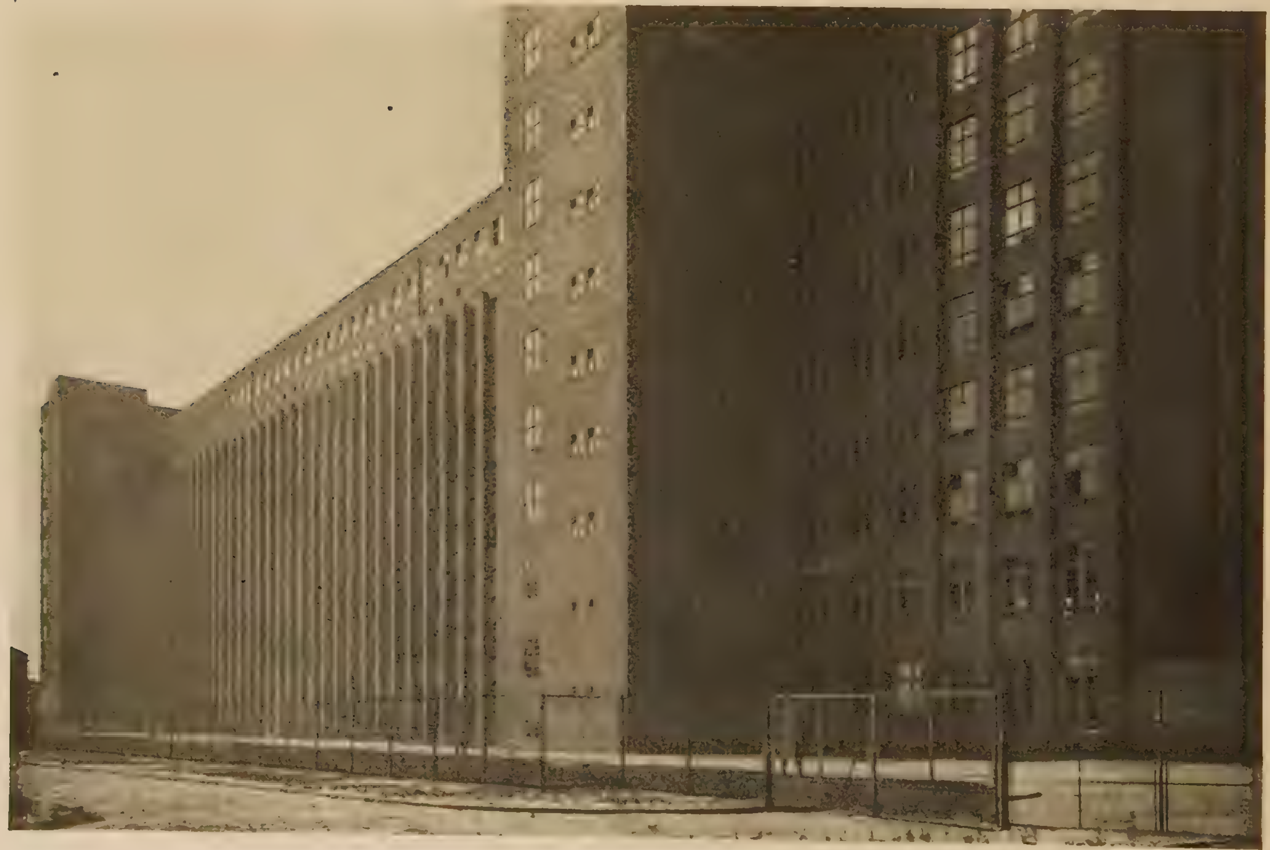
H. Hiene, Architect



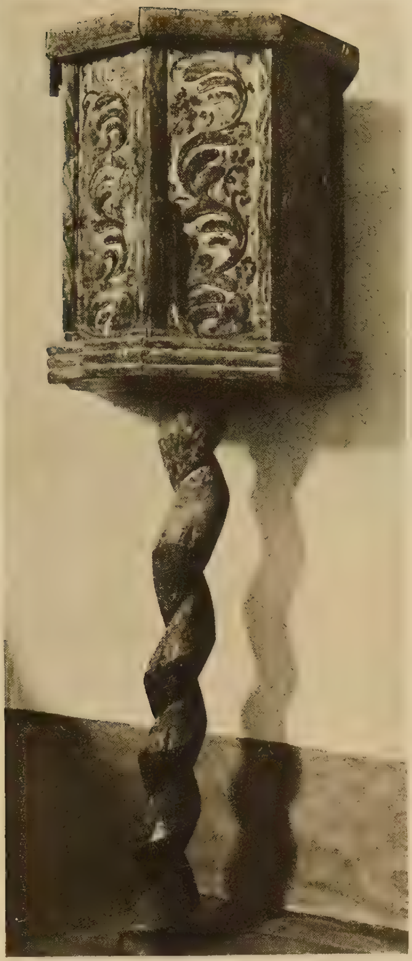




Siemenstadt, Berlin, Germany
H. Herlein, Architect

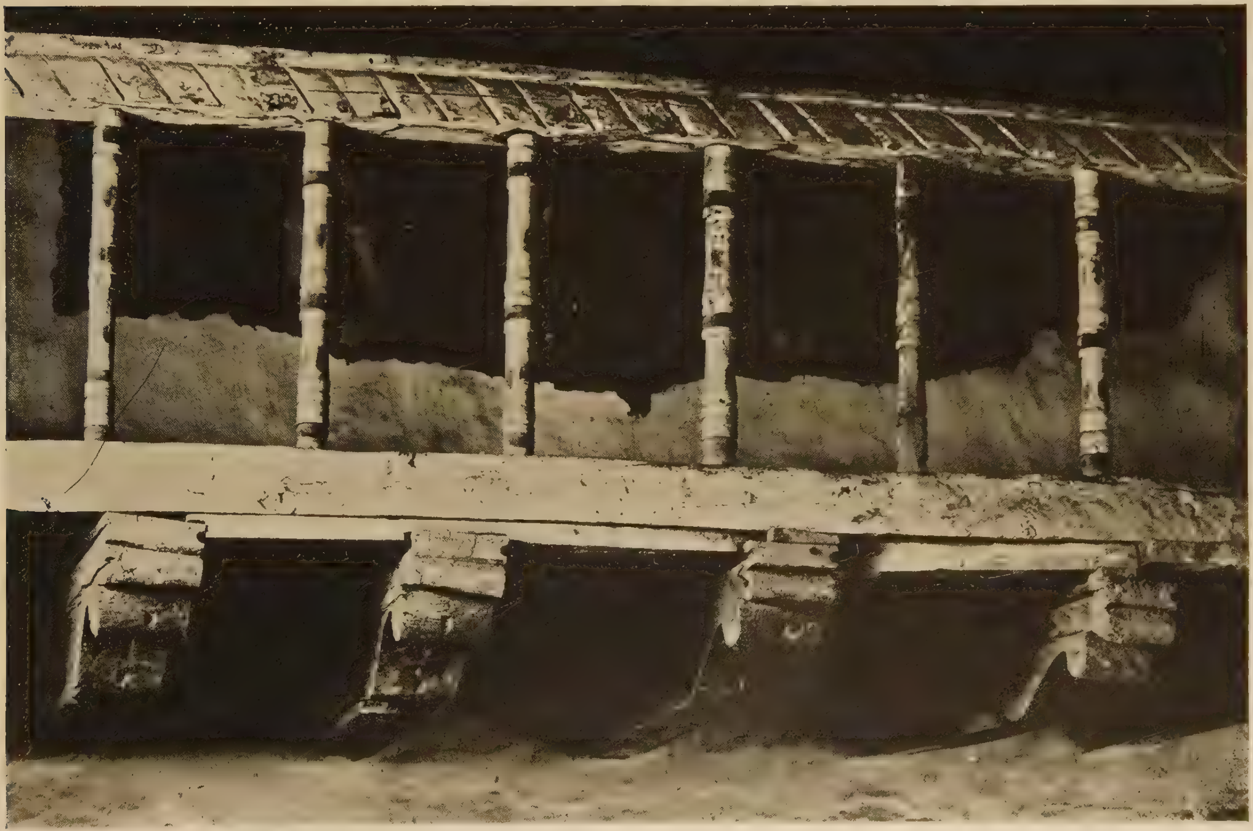


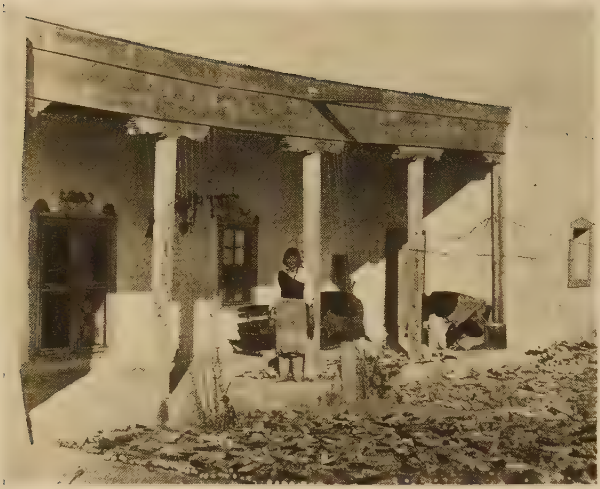
Architectural Details of Our Own Southwest



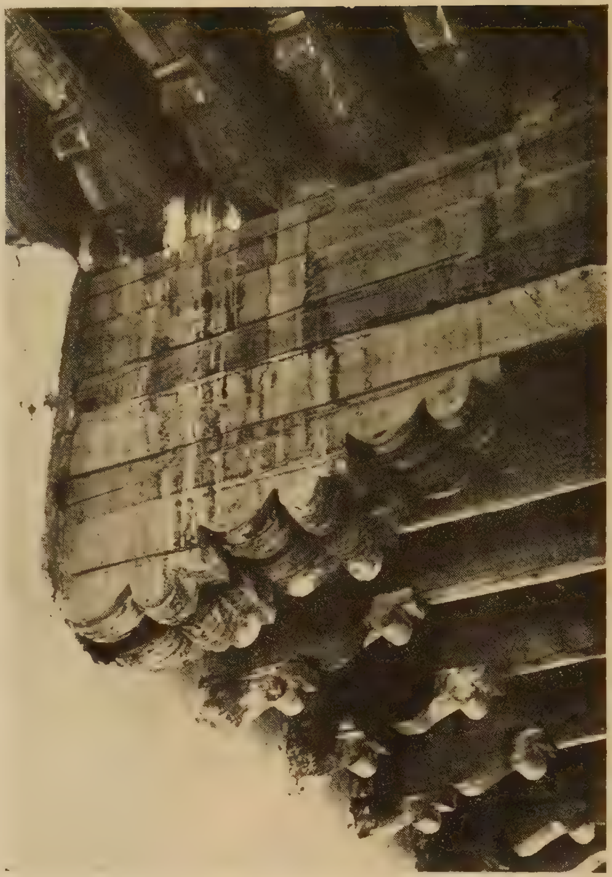
The pulpit shown above to the right is a carved wooden one from the old church in Trampas

Below, balcony railing and brackets for the chair loft, church at Santa Cruz



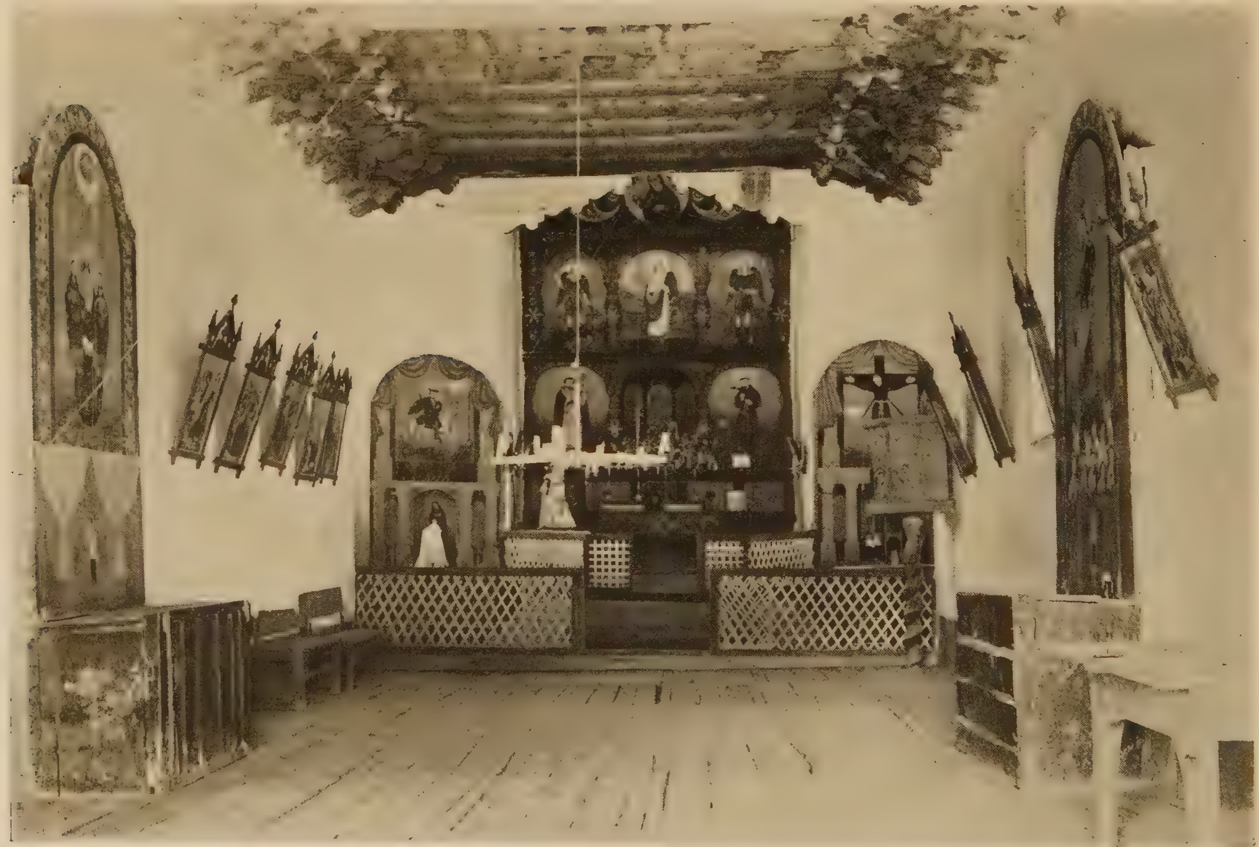


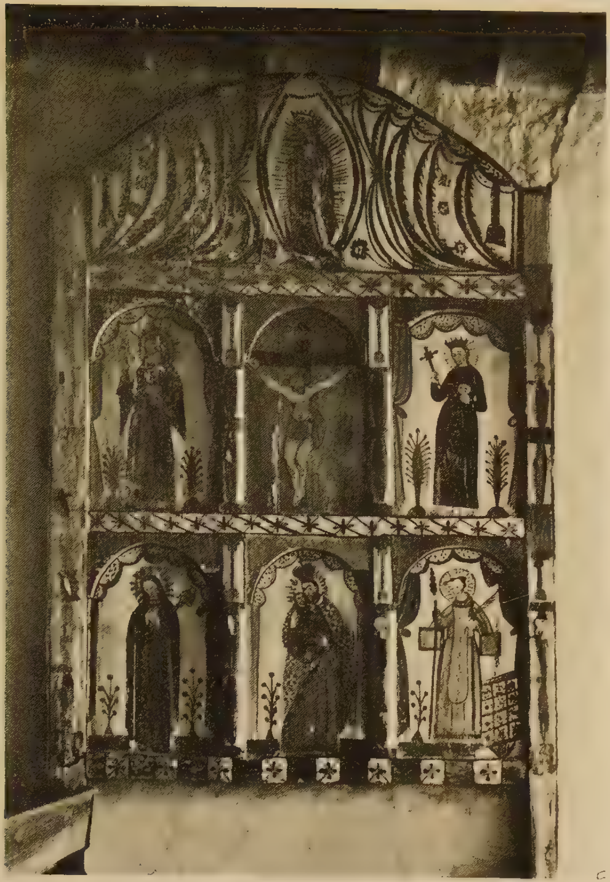
Porch of a 'dobe house at Isleta



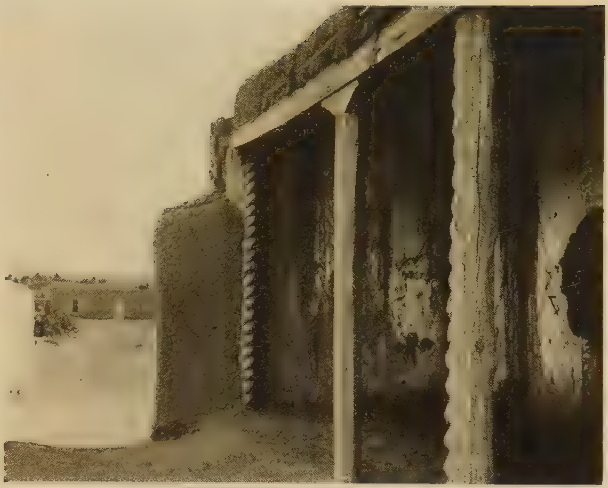
Corbels and vigas (beams) of the church at Santa Cruz

The altar of the old church at Trampas



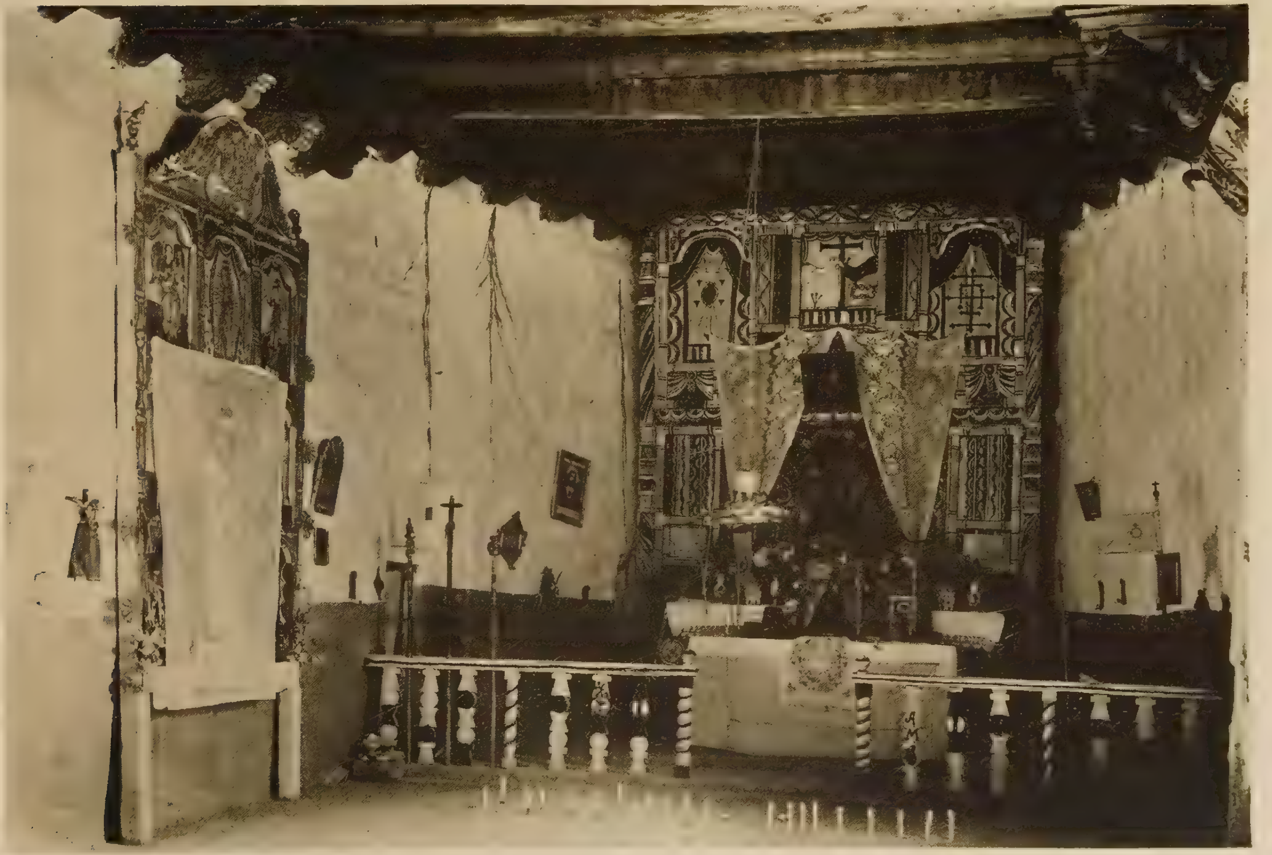


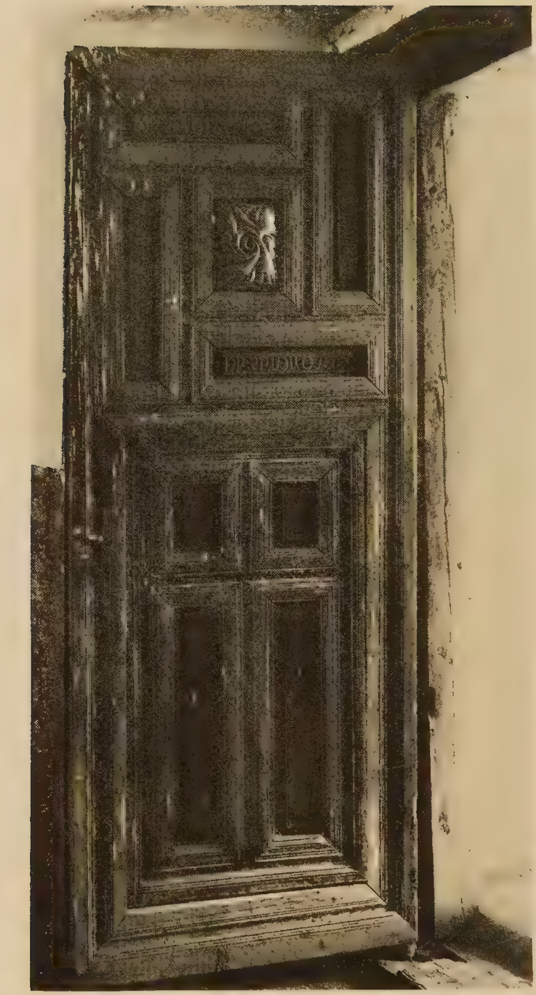
The altar paintings at Santa Cruz, typical of many



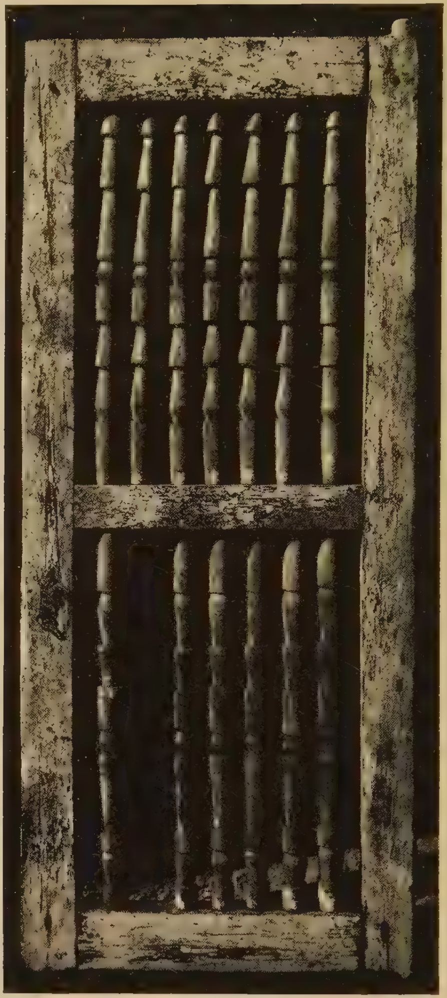
The very crude woodwork in an old portal at Santa Cruz

The sanctuary behind its wood railing at Chenango

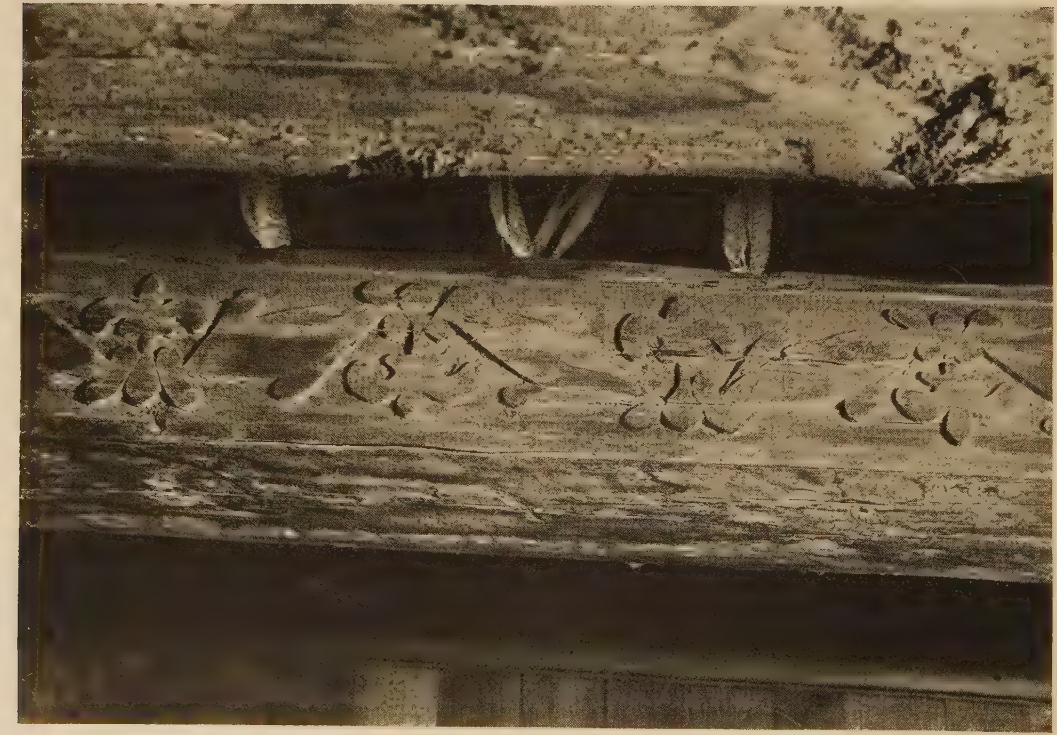




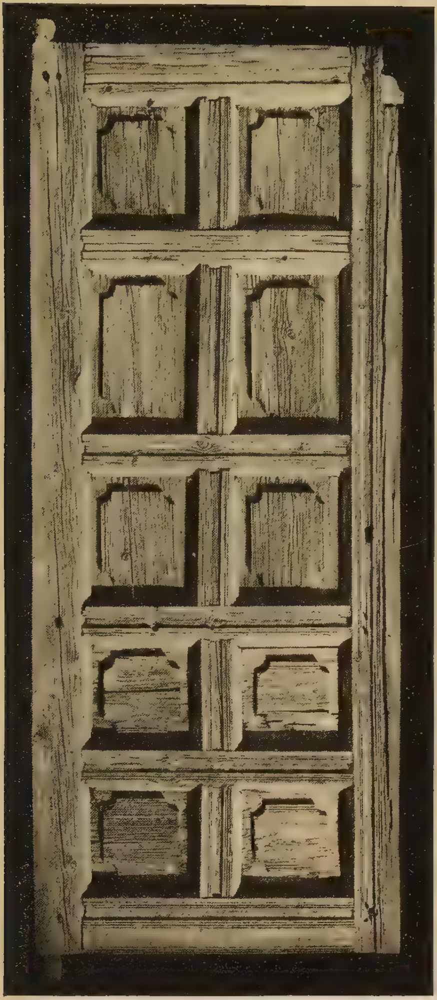
A door opening into the sanctuary at Chenango



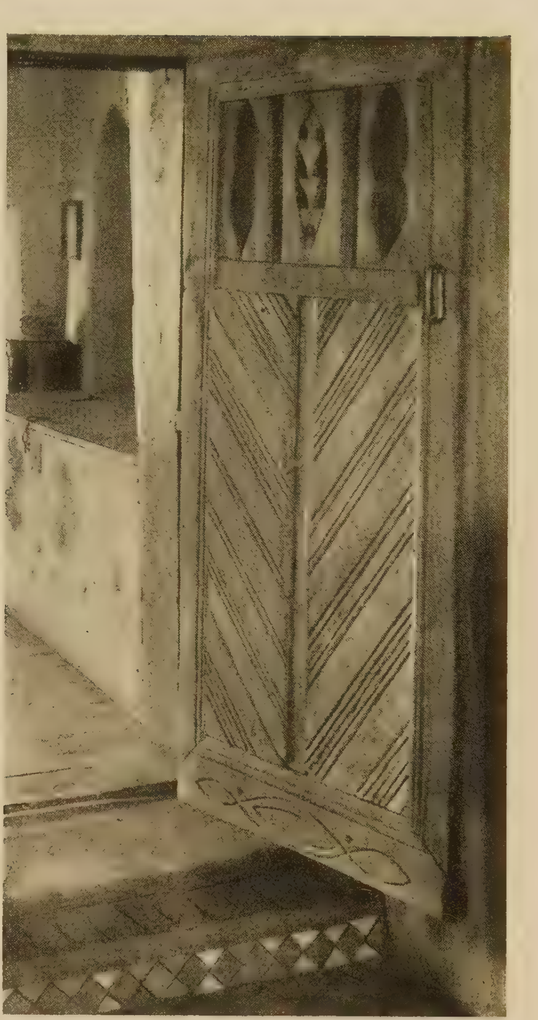
An old sanctuary door with its crudely turned balusters



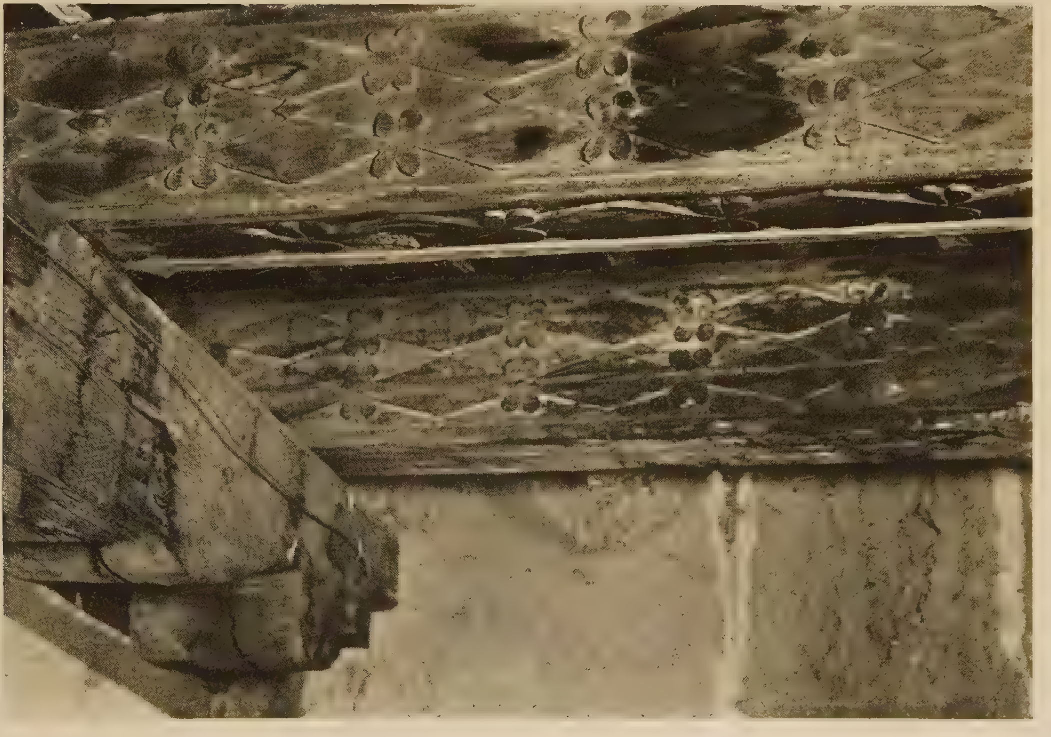
Carved timbers from San Ildefonso, one of the Hopi Indian pueblos



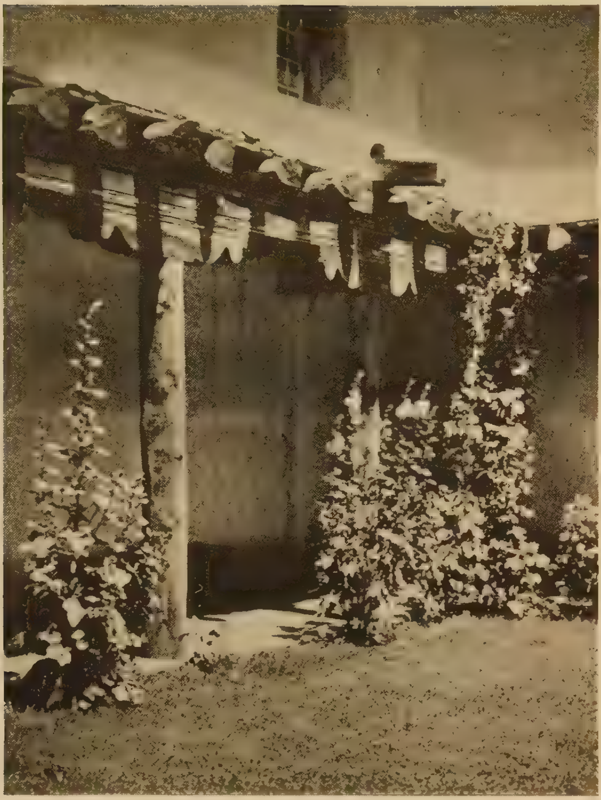
A door from Santa Clara Mission (photographed horizontally, which explains the shadows



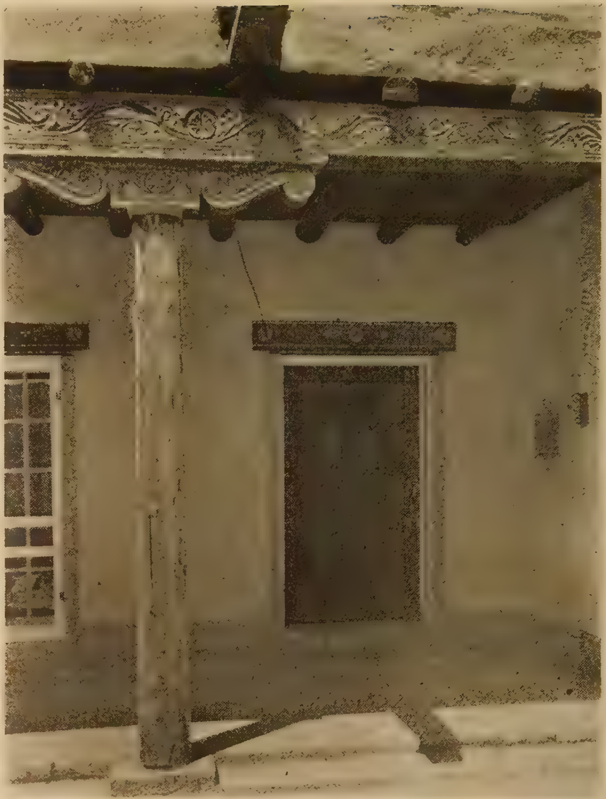
A door in the J. W. Lockwood house at Taos, N. M.—modern work based upon the old



Details of carving on large wooden beams at San Ildefonso

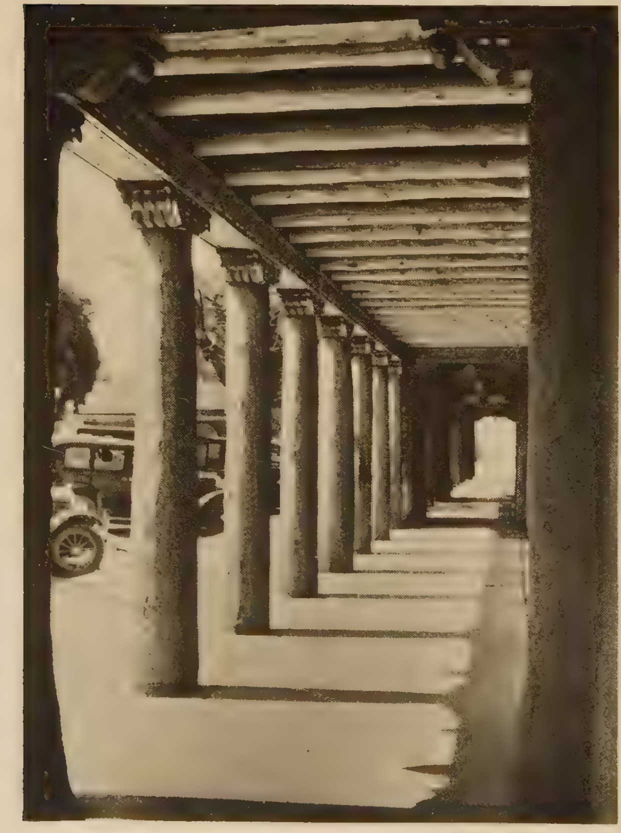


Interior court, Art Museum, Santa Fé, N. M.
I. H. Rapp, Architect

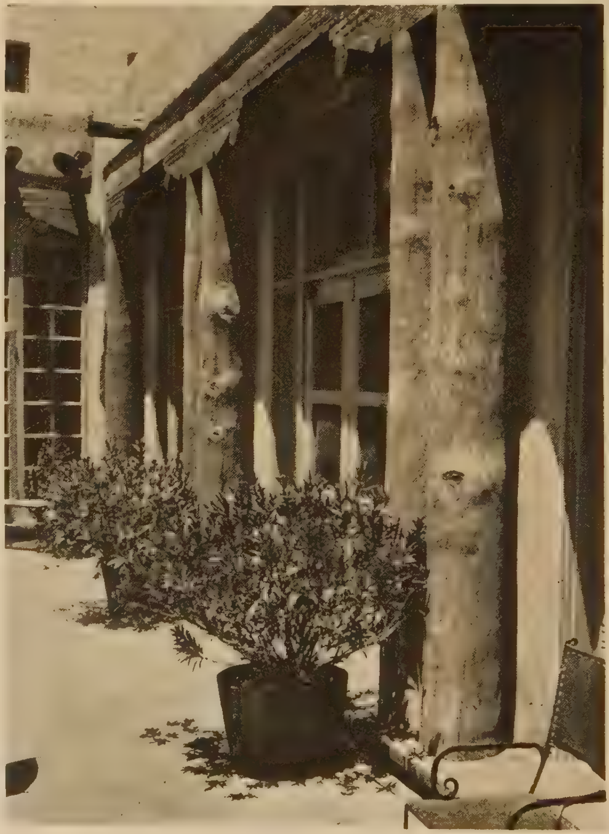


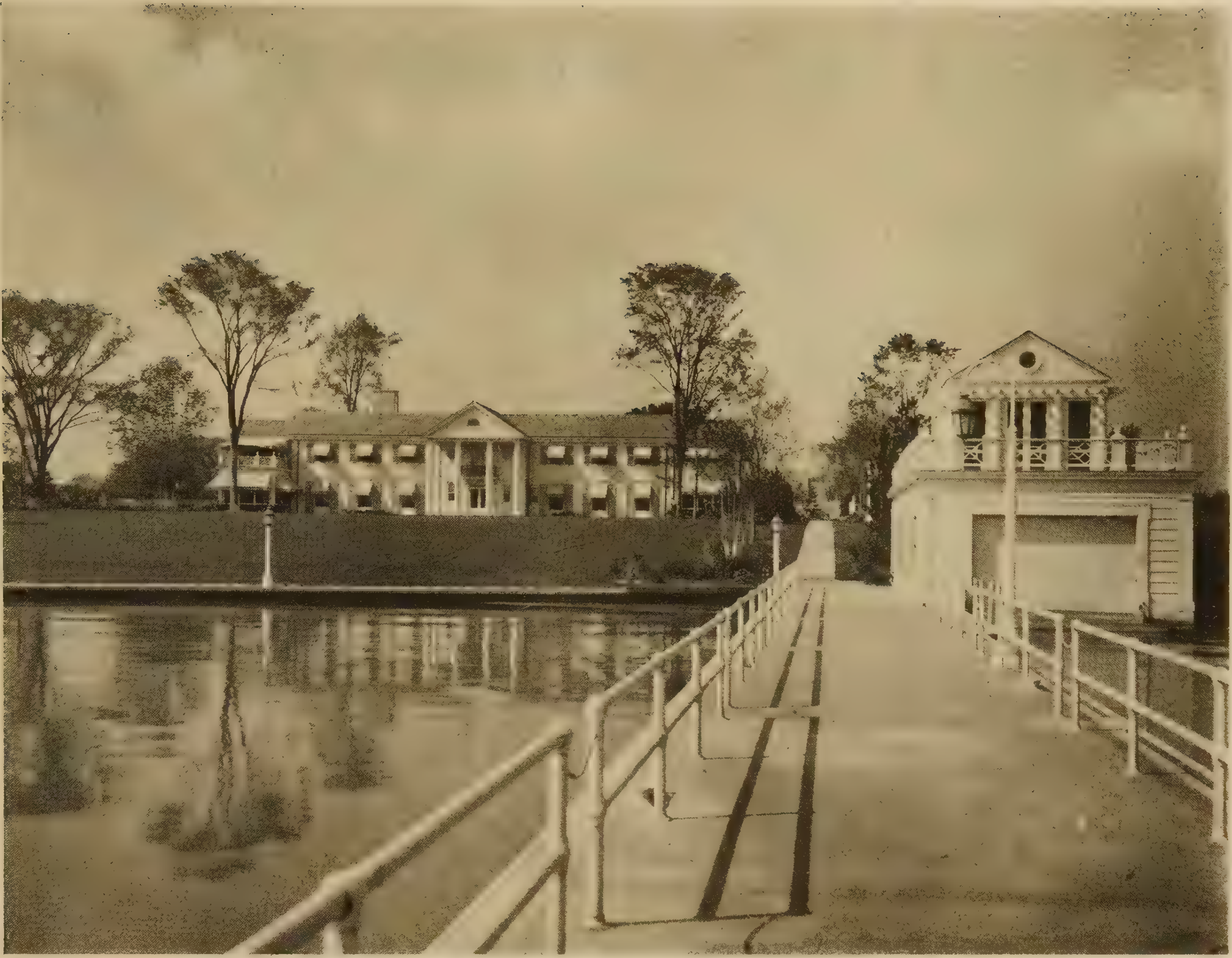
Modern carving, house of B. J. O. Nordfeldt, Taos, N. M.

Street colonnade along the front of the new post-office building, Santa Fé, N. M.



Details in patio, Hotel La Fonda, Santa Fé, N. M.



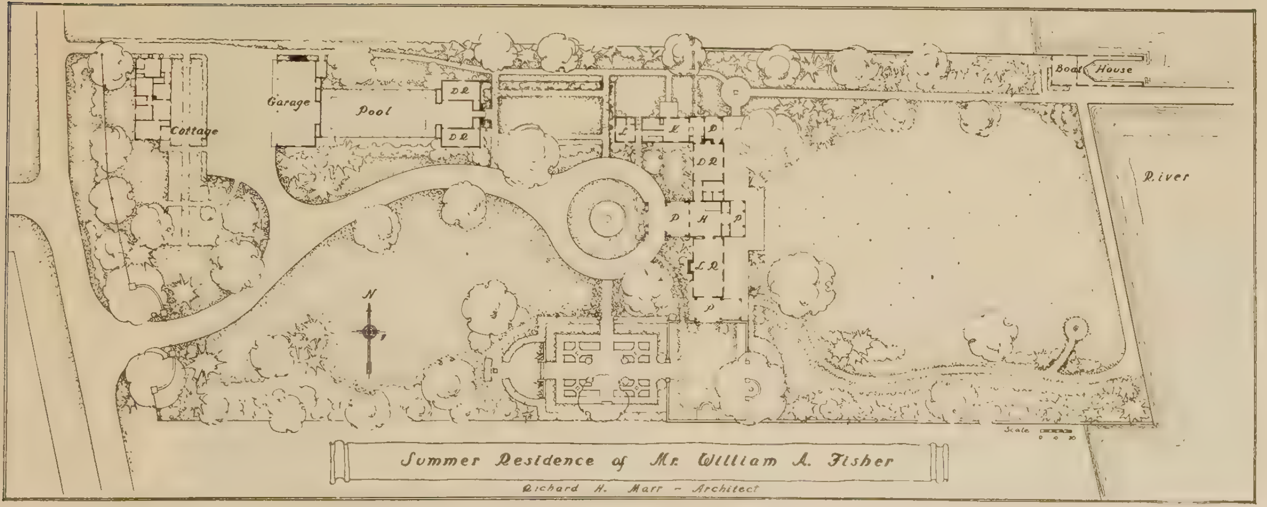


The house from the boat landing

HOUSE OF WILLIAM A. FISHER, DETROIT, MICH.

RICHARD H. MARR, ARCHITECT

Photographs by Thomas Ellison



Garage
Pool
DR
DR
Cottage
Boat House
River
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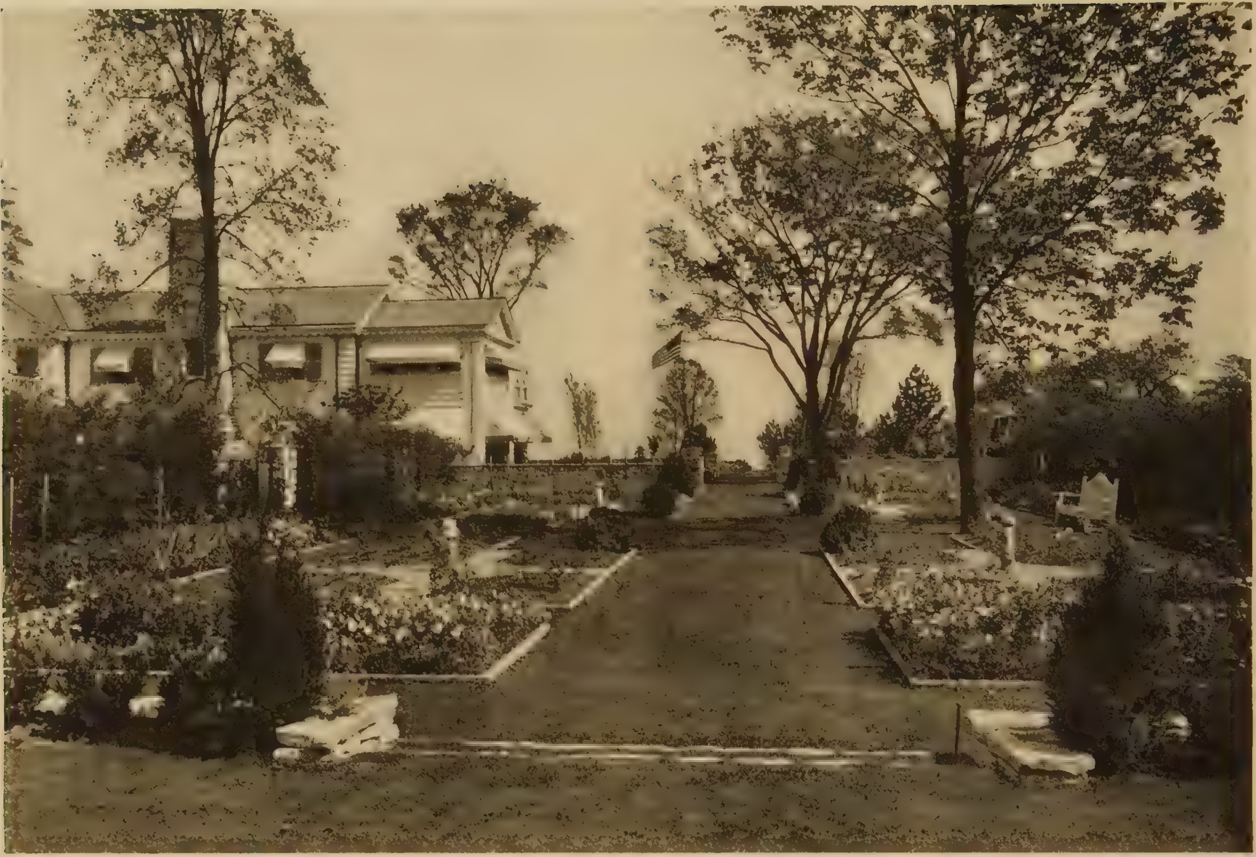
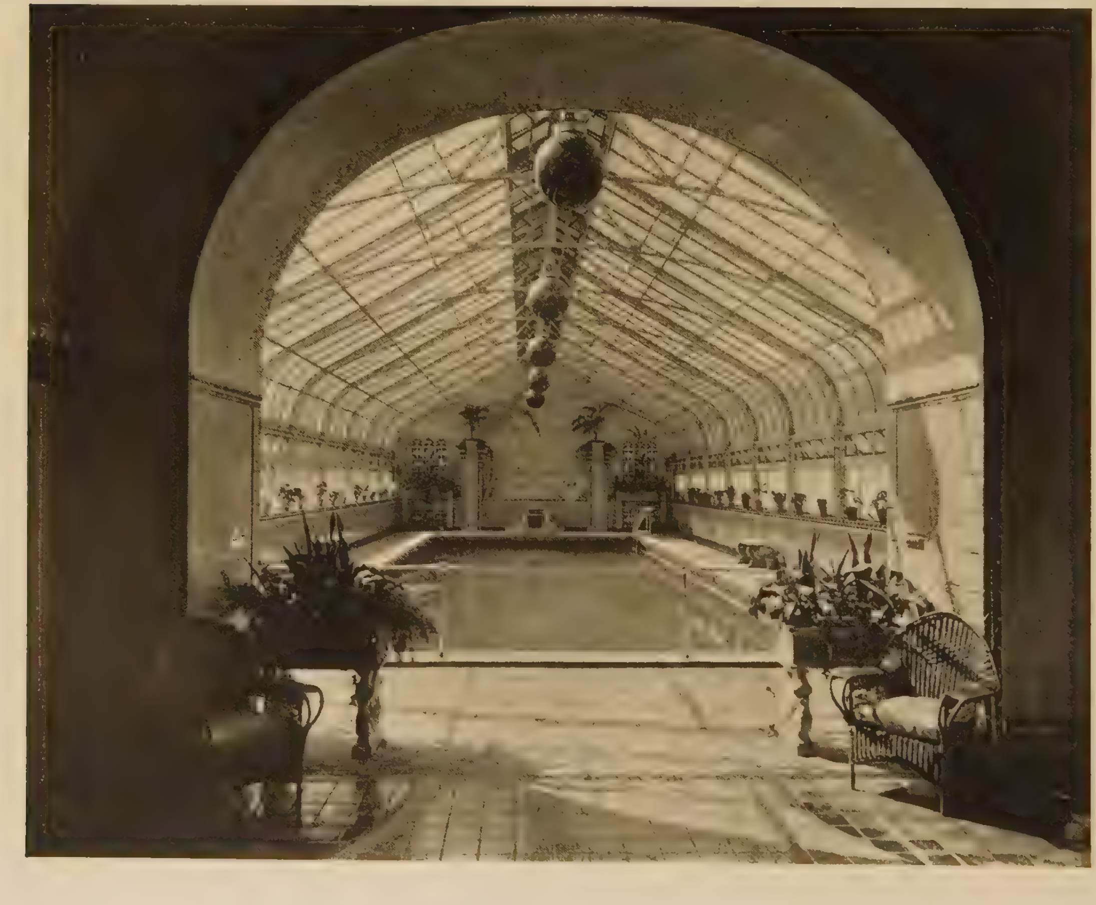
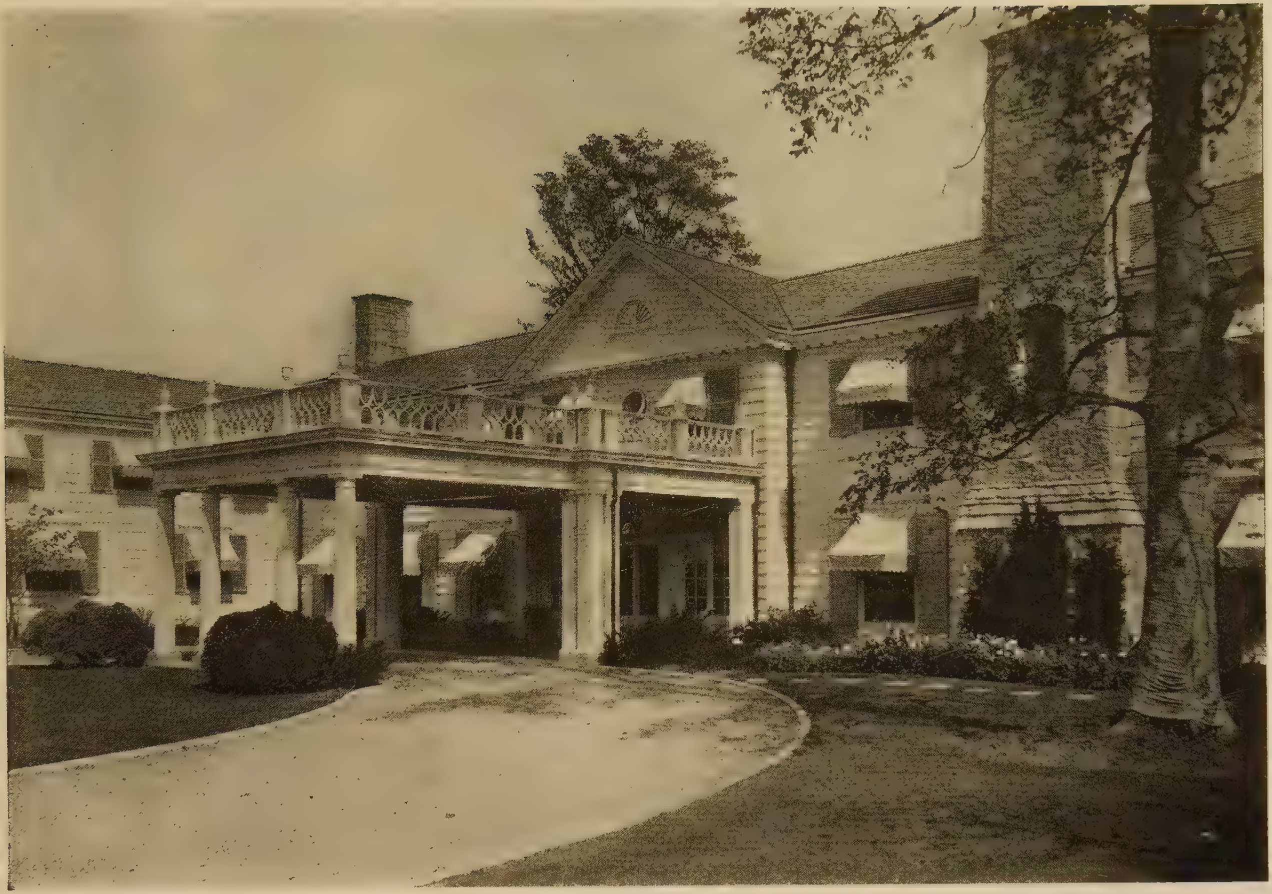
Scale
Summer Residence of Mr. William A. Fisher
Richard H. Marr – Architect



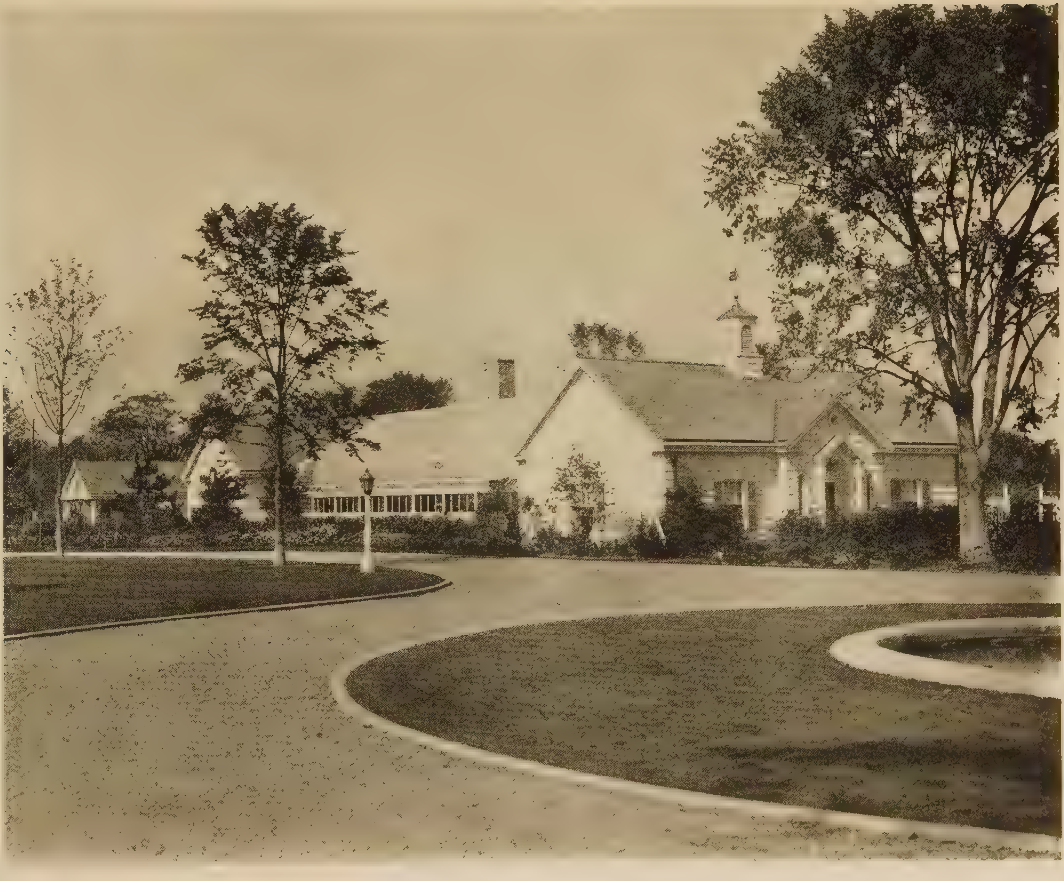
Looking east across the flower-garden past the southern end of the house



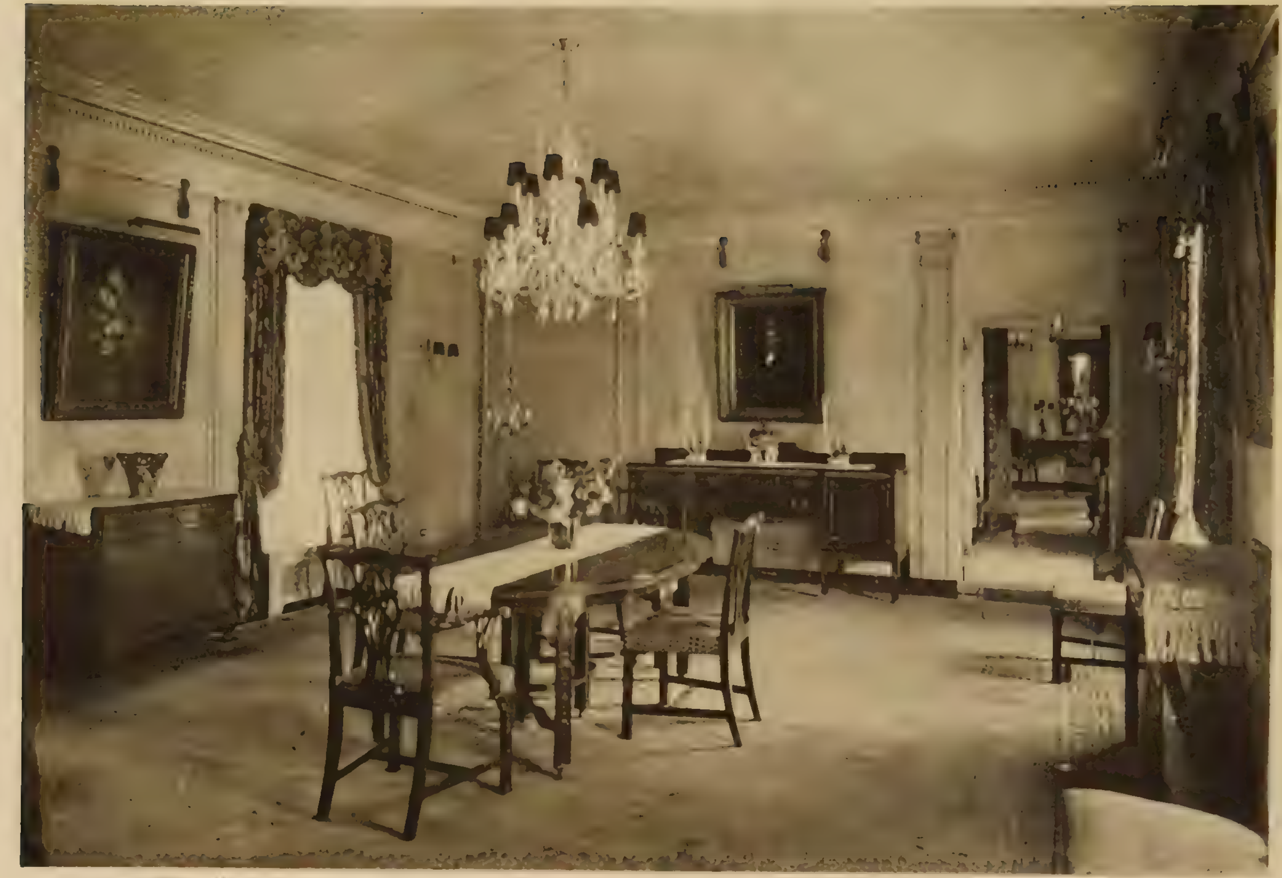
The swimming-pool is in a separate glass-roofed building with dressing-rooms at the near end



The west entrance front of the house from the driveway

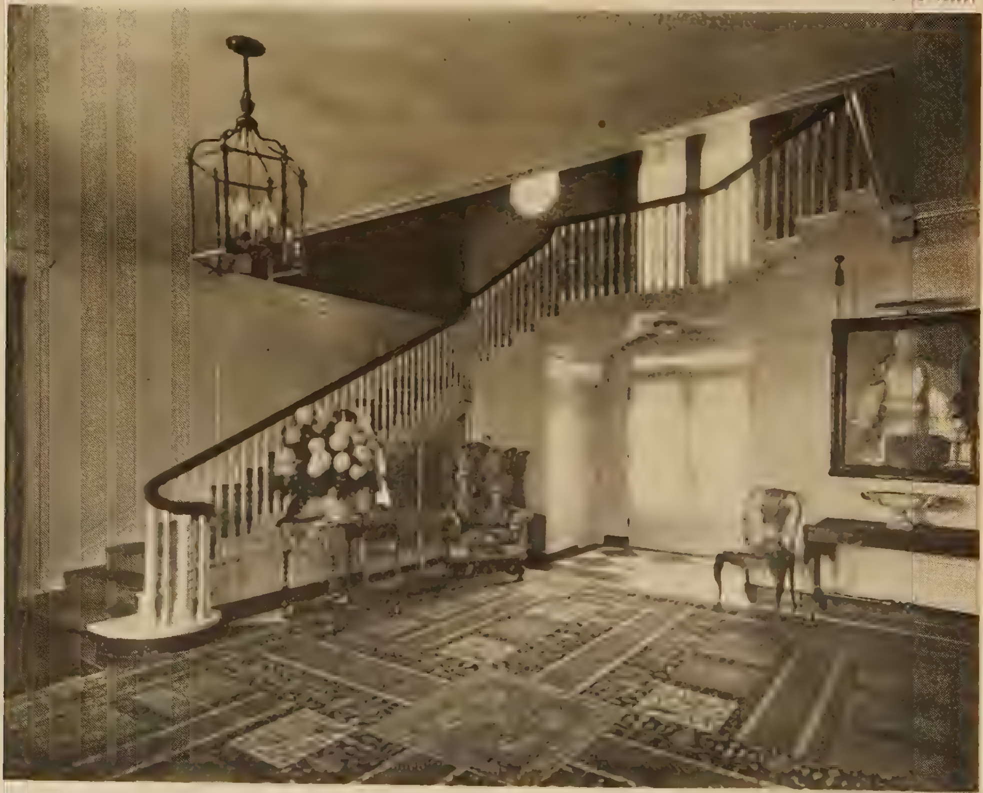


The swimming-pool building. At the far end of it are the garage and the service cottage group



The dining-room

The hall



House of William A. Fisher, Detroit, Mich. Richard H. Marr, Architect

The Editor's Diary

Saturday, December 28.—Spent a generous luncheon hour with Leon Solon discussing a possible book on color which has engaged his thought and pen for some five years or more. There are plenty of books on color harmony, in which inter-relationships of primary and secondary colors are formulated, but the physiological and psychological elements of color perception, the use of color in the knowledge of these elements—in a word, the scientific employment of color for æsthetic effect—is still largely a matter of haphazard use and vague rule-of-thumb systems. We can measure and record a sound, and its effect on the human ear is governed largely by the one dimension of intensity. Not so with color and its effect on the eye. Not only is the latter affected by factors of hue, intensity, tone, juxtaposition, background, etc., but we have no sure means of knowing that the reaction on one pair of eyes is like to that on another pair. The effect of a certain shade of red upon one man's retina may be totally unlike the effect of the same color upon my own. Altogether, it is perhaps not to be wondered at that we use color in our architecture so ineptly and with such lack of conviction.

Monday, December 30.—Lunched with Maurice Heaton and Robert Weinberg, looking over some photographs of two houses of moderate size designed by the latter architect in a manner properly designated modern. Here was no striving for the merely bizarre, the angular, the emasculation of bald functionalism. Rather had Weinberg striven for a freedom from the shackles of stylistic clichés, an honest development of plan in accordance with the needs of to-day, and a logical and restrained envelopment that expressed that plan and was given all the grace in harmonious fenestration and in the disposition of masses and voids that could be devised. The result was in marked contrast to the functionalism that is kept bald and untouched by grace, such as that in which many of the German and French designers apparently delight.

Tuesday, December 31.—In connection with a remark by Bassett Jones, quoted in the Diary for October, referring to the growing difficulty in high buildings of making a lower tier of floors pay its way, Horace L. Smith, Jr., an architect and engineer of Richmond, Va., points out a feasible solution. By means of arcades he utilizes the ground floor of a block-square building entirely for stores. In the centre is a sealed fireproof elevator shaft surrounded by a double spiral auto ramp which extends through a lower block of stories and provides motor-car storage. Above is an office-building with its successive setbacks. From opposite the middle points of the shorter façades the auto entrance and exit ramps begin at the street level, and are above the elevator lobby by the time they meet in the central spiral. Some such utilization of lower floors for car storage has been worked out in the professional building at 450 Sutter Street, San Francisco, designed by Miller & Pflueger, architects.

Thursday, January 2.—Called upon H. Van B. Magonigle to see samples of the mosaic tile with which he is putting a delicate color emphasis about the openings and elsewhere in the pure white stucco of his Tokyo chancery, ambassador's residence, and other governmental structures. His planting plans are worked out with an amazing grasp of the significance and subtle values which, in the gardens of Japan, never fail to captivate the Western observer. When I asked him where he got his knowledge of Japanese landscape design and plant material, he said that it was the fruit of a two months' visit to the island kingdom. Which shows what an important faculty the trained architect possesses in his ability to observe and to use what he observes in the matrix of an instinctive feeling for design.

Saturday, January 4.—Washington, D. C., is soon to lose its famous old National Hotel—once Gadsby's Tavern—which has been in continuous use since 1827 when John Gadsby came up from Alexandria to open it. The Calvert family, which has owned the famous hostelry from the beginning, sold it to the government the other day for something over half a million dollars, and it will be torn down to make room for the new civic centre. With the exception of the Capitol and the White House, possibly no building in America has been more intimately connected with American history. Every President from Jackson to Lincoln enjoyed the far-famed hospitality of the old hotel. Clay and Webster, Calhoun and Hayne, Crittenden, Stephens and Taney feasted on its terrapin and quaffed its old vintages. Charles Dickens, Thackeray, Trollope visited it and wrote of it. Gadsby got an English architect to design it, but, as might be expected of this particular period, its architectural character was far less notable than its cuisine and its guests.

Monday, January 6.—The architects and engineers have had to solve a rather neat little problem in the new Waldorf-Astoria which is to straddle the New York Central tracks underground. To avoid any possible vibration, a series of mats are being put on top of the pier footings. These consist of, from the bottom up, a sheet of lead ⅛ in. thick, ⅜ in. of compressed asbestos, a thin sheet of galvanized iron, ⅜ in. of compressed asbestos, and ⅛ in. of sheet lead. The footings are kept clear of surrounding concrete or rock. Steel grillages rest on the vibration mats and on these the steel columns with their iron-slab bases. I suppose the vibration mats must be confined laterally in some manner that will keep the lead from squeezing out.

Wednesday, January 8.—The architectural editors' luncheon for the month, held at The League, discussed the large questions of financing big buildings. Mr. Jack Laun, a vice-president of S. W. Straus Company, and Mr. Ely Jacques Kahn were our guests. Two particularly interesting points were brought out: 1. That it is no longer the custom to limit a loan to a certain percentage of the cost of the work; rather should the loan be based upon the conservatively estimated earnings of the building. 2. It is conceivable that if the heads of various companies loaning money for large municipal building projects were to work together, they could make a city such as New York develop in the direction or in the particular locality agreed upon. This, however, is never likely to come about, by reason of the factor introduced by the speculative builders. One point that became particularly obvious in the discussion is that with the exception of the few architects constantly engaged in large urban projects, the architectural profession is rather sadly uninformed as to the close relationship between financing, economic return, and design.

Thursday, January 9. — Stephen Frank Voorhees, with an office of some three hundred men and the job of designing telephone and other buildings for the United States, finds time hanging rather heavily upon his hands. One of his diversions is the cinema, and to-night he converted a lot more architects, sculptors, painters, and what not to his hobby. At The Architectural League he showed us two films, both of them amateur productions, neither of them resembling what we think of when we hear the term "motion picture." One of these two is a sort of prelude, or pictorial epitome, of "The Fall of the House of Usher." It is not a pictorial narrative at all; rather it is an attempt to arouse, by more or less abstract design in moving-light patterns, the emotions aroused by Poe in his great story. The other film, "H_2O," is an attempt to record the endless variation of water in its many manifestations—falling, rushing, stagnant, reflecting wavering shadows of reeds or clouds. Both of these films point to a new road and new possibilities in the field of creative design with light in motion.

Saturday, January 11.—Mr. John D. Rockefeller, Jr., adds to his long and diversified list of public benefactions with a gift of $200,000 for the erection and equipment of a museum and laboratory for the study of American Indian life in the heart of the cliff-dwellings near Santa Fé. He also devotes the income of a fund of $300,000 toward the institution's budget for five years. John V. Van Pelt, of the New York Chapter, A. I. A., conducted a competition for the group of buildings and the design of John Gaw Meem, of Santa Fé, was selected by a jury composed of John Mead Howells, New York architect; Dr. A. V. Kidder, Carnegie Institution, Washington; Jesse L. Nusbaum, superintendent of Mesa Verde National Park; Bronson M. Cutting, senator from New Mexico; and Kenneth M. Chapman, of the Indian Arts Fund. Judging from what I saw on a hurried visit to the Santa Fé country last summer, there is a fertile field there for anthropological, archæological, and minor arts research, hitherto much retarded by lack of adequate means.

Thursday, January 12.—The executive committee of the New York Chapter, A. I. A., entertained at dinner Mr. Alister MacDonald, son of England's prime minister, now visiting America to study our architecture. At the general chapter meeting afterward the topic for discussion was the schedule of minimum charges. As President Delano said, the subject is one that probably aroused the pyramid designers and undoubtedly will perplex the architects of the year 2030, so why not us? An evening of debate resulted in an apparent agreement that a schedule of charges is a useful document in the early conferences between architect and client, and that it should state not only what the client should pay but also what he might reasonably expect in the way of professional services. The details of the latter statement were left to a committee who will attempt to say a great deal in a very few words.

Monday, January 13.—House-heating by electricity seems to be looming up over the horizon. Chester I. Hall, electrical engineer, pictured some new possibilities before the American Institute of Electrical Engineers in Philadelphia tonight. Our light and power generating equipment has necessarily been developed for peak-load service, leaving a considerable part of the twenty-four hours when it is practically idle. Hall's suggestion is the transfer of heat units to water in these off hours, the water being confined in an insulated house-tank of sufficient capacity to supply the radiator system. Automatic-control switches would permit the water to be heated only when the lighting service was not appreciably taxed. It is to be expected, of course, that vastly improved insulation methods will soon be practised in residential work, so that the number of B. t. u. required will progressively decrease, whether generated by electricity or by any of the other accepted methods.

Tuesday, January 14.—Harry Leslie Walker joined Mark Barr, Magonigle, and me at luncheon to ask a question: In a problem of design, such as the elevation of a Gothic tower, do the best designers depend upon some rule or set of rules governing the fenestration, the setbacks, etc., or do they work toward a satisfactory result by the old process of trial-and-error? Magonigle's answer seemed rather pat: If you'll agree that the Doric columns of the Parthenon represent one of man's highest achievements in design, consider how these came about. Not as the result of a formula, not as the result of one particular designer's inspiration, but as the climax of a long series of efforts—Pæstum, Syracuse, Corinth, Agrigentum, Assos, Segesta, Olympia. That being an accepted fact, is the Doric column of the Parthenon an appropriate form for use to-day as a supporting shaft? No. That particular form was as nearly right for its place and time and people as we can conceive, but it is just as surely not the right form for some other place, some other time, some other people. The Greeks themselves tell us that, for even in the Parthenon an end column is not the same as an intermediate one; its diameter is different, its vertical axis is inclined, its distance from its neighbor is not the same.

Wednesday, January 15.—To-day is Architecture's thirtieth birthday—the anniversary of the appearance of Volume I, Number I. Founded and conducted by the late A. Holland Forbes, the publication was acquired by Charles Scribner's Sons and first brought out under their imprint with the issue for August, 1917.

Spent the night in the fine old Dutch homestead of stone and clapboards, over in northern New Jersey, that Rutherford Boyd remodelled and restored for his own use some years ago. Boyd's work in pattern design, using the equiangular spiral, has reached an amazing total of achievement, an examination of which held us far into the night. In the next issue we shall have the privilege of showing some of these patterns. Science has had a finger in most human activities during the last decade or so; Boyd reasons that there is nothing to prevent its having a finger in art as well. Perhaps art may be all the better for it.

Thursday, January 16.—Miss Theresa Helburn, executive director of the Theatre Guild, and Kenneth Magowan, dramatic critic, producer, and author of "Continental Stage Craft," told us tonight what is happening to the theatre. Architects who crave to design theatres need not give up hope; they will have more jobs in the future rather than less, but the jobs will be smaller. The legitimate theatre of commerce is at the turn of the road. The movies and the talkies have driven it to a last stand in a few large cities. The "road" is no more. And yet the love of mankind for the drama is far too deeply seated to be dried up. All over the land there are little theatres springing up, amateur groups, organizations in educational institutions. Soon there will scarcely be a high school in the United States without its stage and its dramatic organization. No, the theatre is not dead, it is rising phœnix-like from the ashes of commercial effort, to be nurtured for its own sake rather than merely for its profits.

Miss Helburn sees the abandonment by the legitimate stage of the lower intellectual levels of entertainment. Already the comic opera is being crowded off by the motion-picture substitute. Quantity production must inevitably displace piece work, but there will always remain the higher levels of stagecraft, the productions appealing to the few rather than to the many, to which quantity production is automatically barred. In order to appeal to the multitude a product must be a least-common-denominator-of-art sort of thing. To please the many it must carefully avoid displeasing every possible group—racial, religious, ethical, geographical, educational. To be a nation-wide commercial success, a motion-picture's producers must subject it to a censorship far more drastic than any legislative body would offer. Therefore, above the plane of the motion-picture there will remain higher levels of intellectual appreciation upon which the spoken drama should find an uninterrupted growth and development.

Saturday, January 18.—Thomas Adams, director of the Regional Plan of New York, makes clear the fact that those responsible for the Plan are by no means opposed in principle to high buildings, though these appear listed as one of several causes of congestion. The board never has imagined that any yardstick method of limiting the skyward development of a city would prove a remedy. "The major problem in city building is to secure ample space about buildings for purposes of health, safety, convenience, and business efficiency." In Manhattan the main trouble is not that some buildings are too high but rather that too much of a block is covered by building. The emphasis should be placed on the necessity of getting a proper balance between building bulks and the spaces about them. "It seems better to have high towers and more three- and four-story buildings than a uniform mass of ten-story buildings."

ARCHITECTURE'S PORTFOLIO OF ENTRANCES TO BUSINESS BUILDINGS

(A future Portfolio will show Entrances to Bank Buildings)

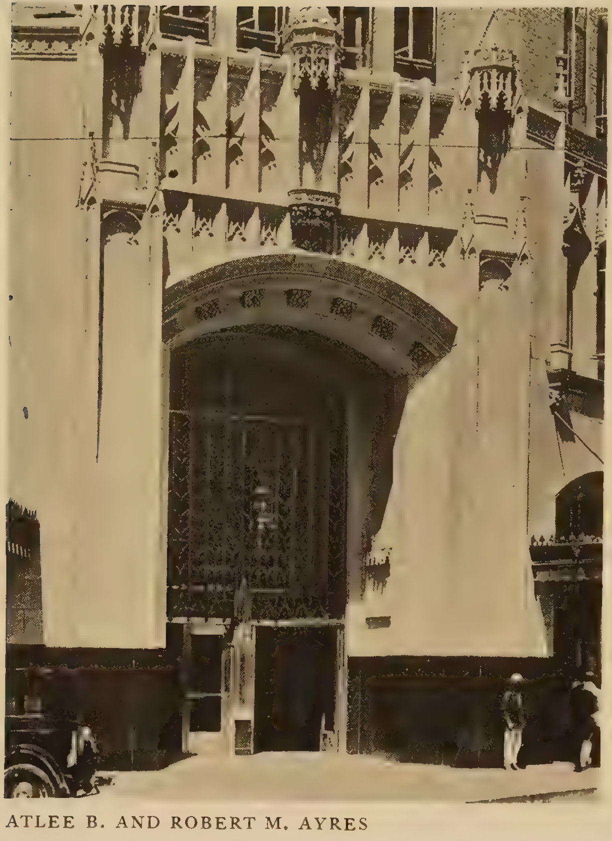
Subjects of Previous Portfolios

Dormer Windows—	Nov., 1926
Shutters and Blinds—	Dec., 1926
Panelling of the English Types—	Jan., 1927
Stairway Details (Georgian, Early American, etc.)—	Feb., 1927
Stone Masonry Textures—	Mar., 1927
English Chimneys—	Apr., 1927
Fanlights and Other Overdoor Treatments—	May, 1927
Textures of Brickwork—	June, 1927
Iron Railings—	July, 1927
Door Hardware—	Aug., 1927
Palladian Motives—	Sept., 1927
Gable Ends—	Oct., 1927
Colonial Top-Railings of Wood—	Nov., 1927
Circular and Oval Windows (Classic and Renaissance)—	Dec., 1927
Built-in Bookcases—	Jan., 1928
Chimney Tops—	Feb., 1928
Door Hoods—	Mar., 1928
Bay Windows—	Apr., 1928
Cupolas—	May, 1928
Garden Gates—	June, 1928
Stair Ends—	July, 1928
Balconies—	Aug., 1928
Garden Walls—	Sept., 1928
Arcades—	Oct., 1928
Decorative Plaster Ceilings—	Nov., 1928
Cornices and Entablatures of Wood—	Dec., 1928
Doorway Lighting—	Jan., 1929
Fireplaces of English Types—	Feb., 1929
Gate-Post Tops—	Mar., 1929
Garden Steps—	Apr., 1929
Rain Leader Heads—	May, 1929
Garden Pools—	June, 1929
Quoins—	July, 1929
Interior Paving—	Aug., 1929
Belt Courses—	Sept., 1929
Keystones—	Oct., 1929
Aids to Fenestration—	Nov., 1929
Balustrades—	Dec., 1929
Spandrels—	Jan., 1930
Chancel Furniture—	Feb., 1930

SUBJECTS IN PREPARATION FOR FUTURE ISSUES

Bank Check Desks
Bank Screens
Banking-room Furniture
Brick, Moulded
China Cupboards
Circular Gothic Windows
Clock Towers
Concealed Radiators
Corbels
Domes
Driveways, Entrance
Elevator Doors
Entrance Porches
Fences
Finials
Fireplaces, Spanish
Flêches
Garden Shelters
Gothic Doorways
Gothic Niches
Hanging Signs
Organ Cases
Outside Stairways
Over-mantel Treatments
Patios
Second-story Porches
Stucco Textures
Treillage
Urns
Verandahs
Weathervanes
Window Grilles

Photographs showing interesting examples under any of these headings will be welcomed by the Editor



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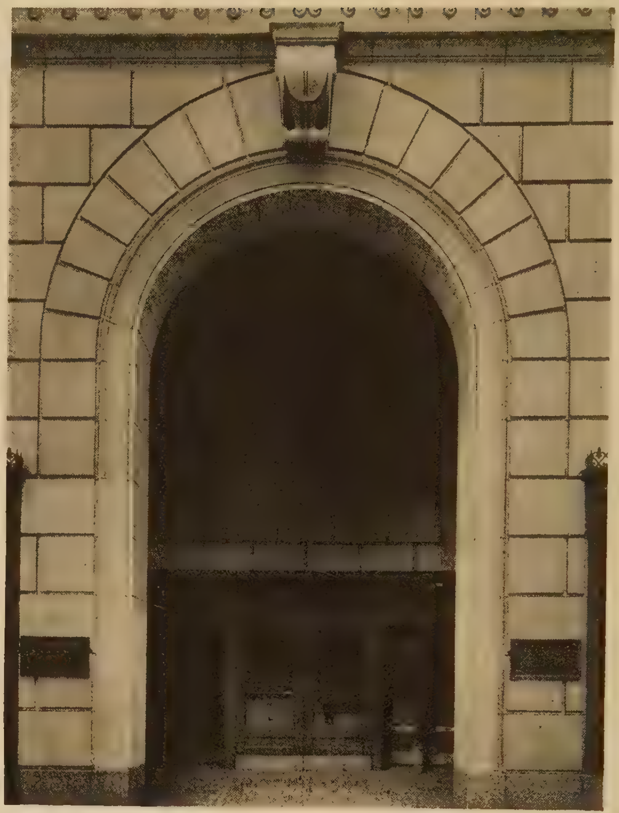
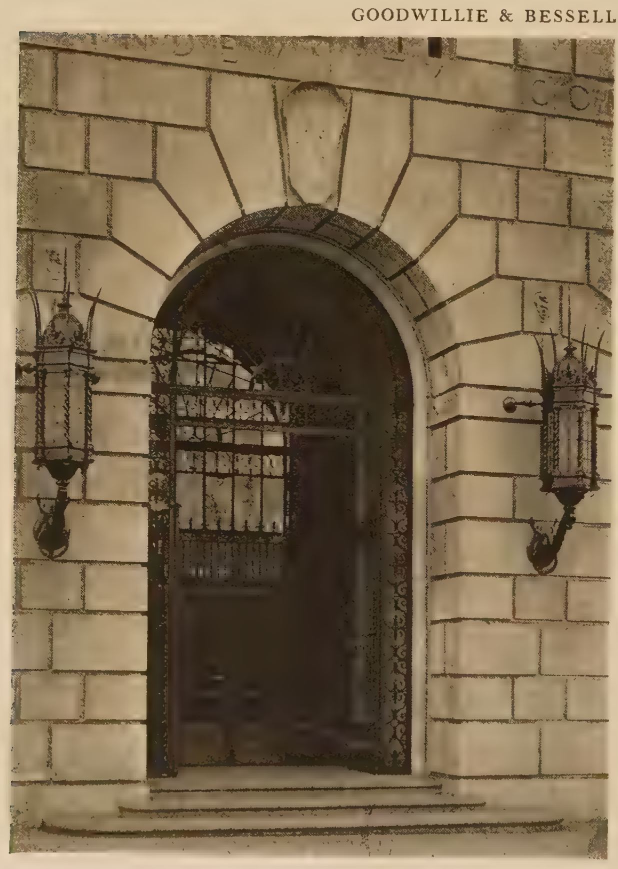


HUDSON & HUDSON

GOODWILLIE & BESSELL



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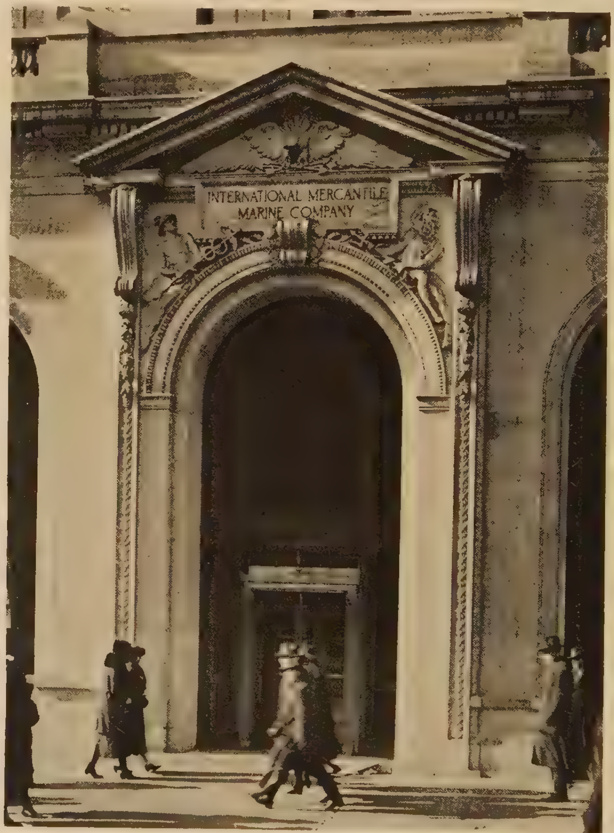

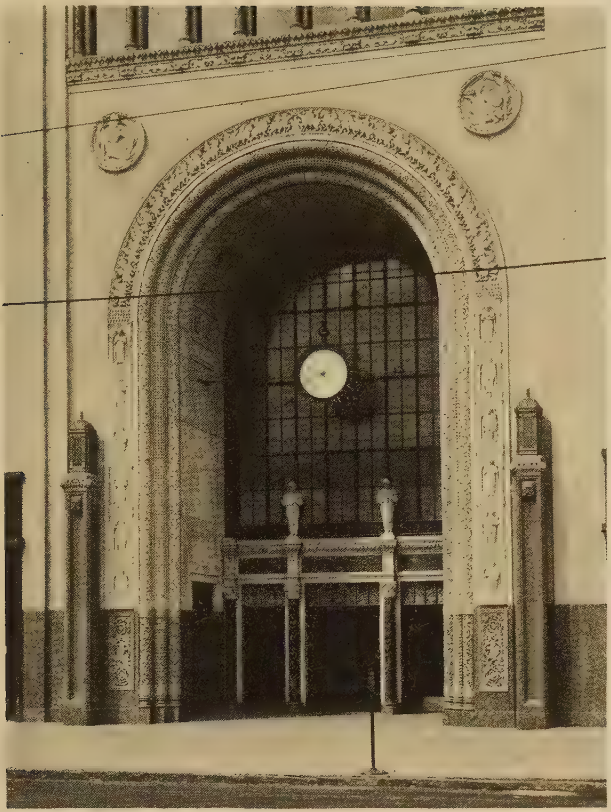

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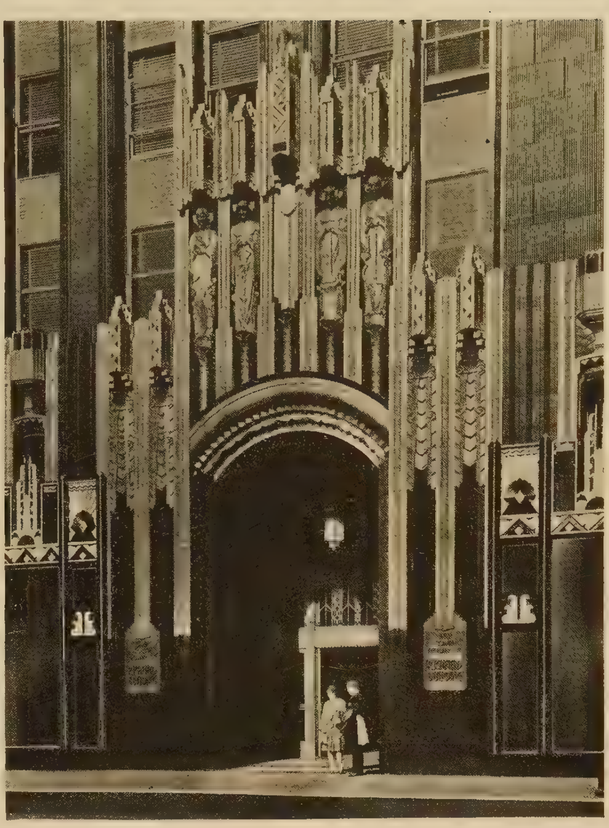
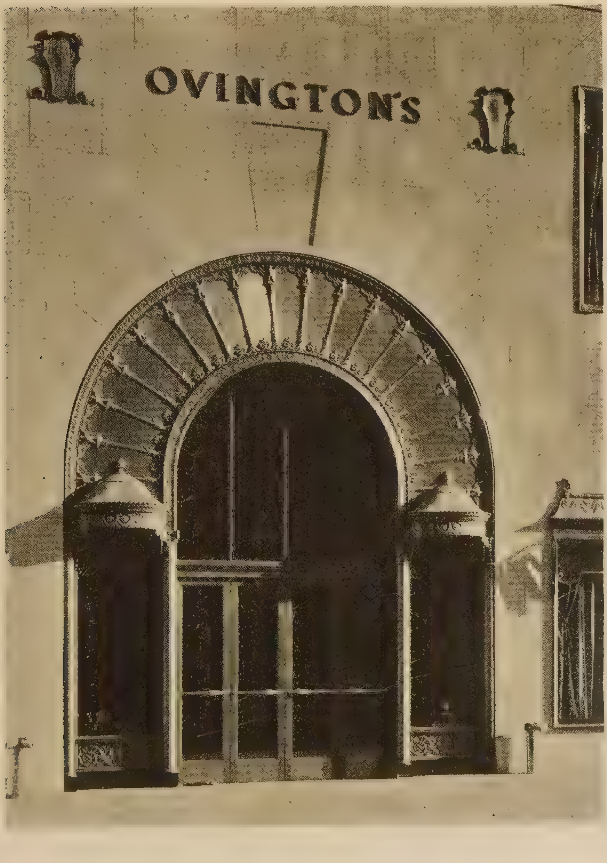


MORGAN, WALLS & CLEMENTS

FRANK H. HUTTON



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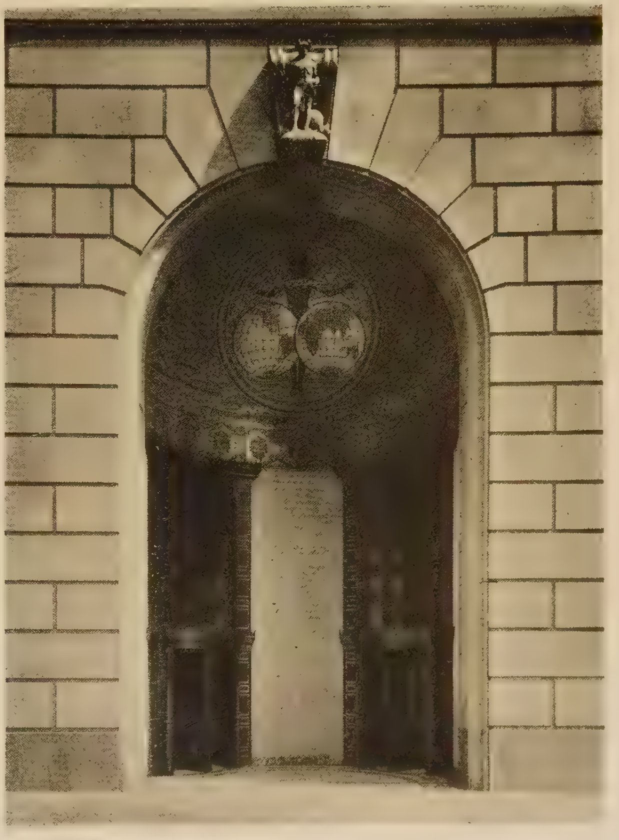
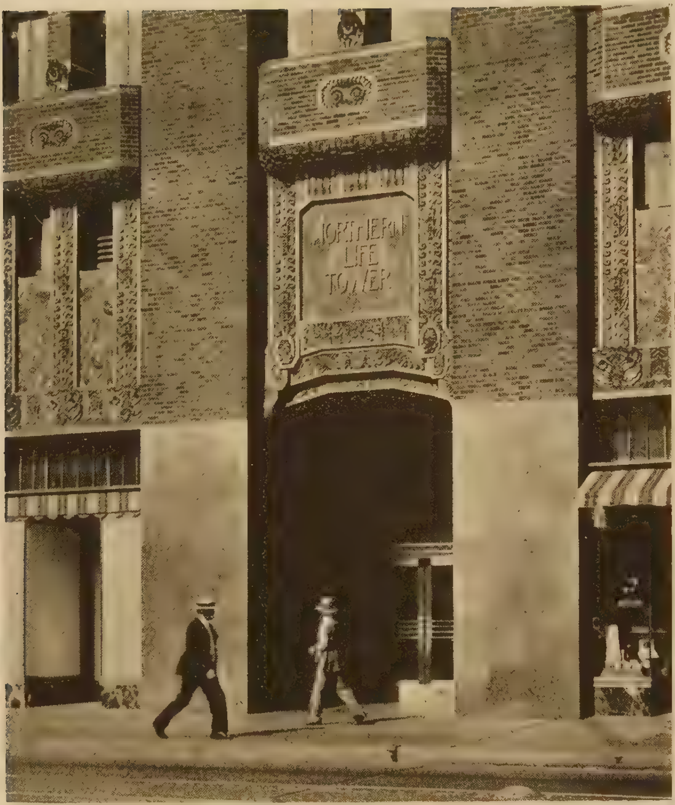
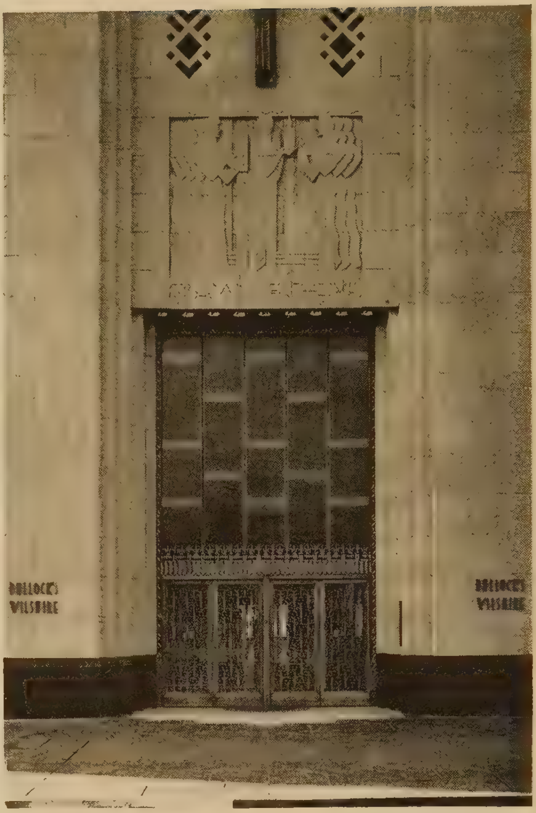




A. H. ALBERTSON
JOS. W. WILSON, PAUL RICHARDSON, ASSOC.



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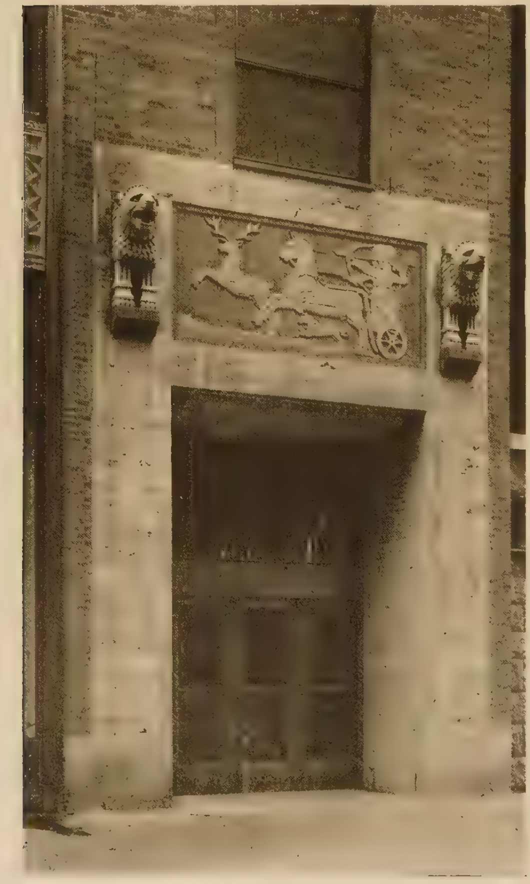
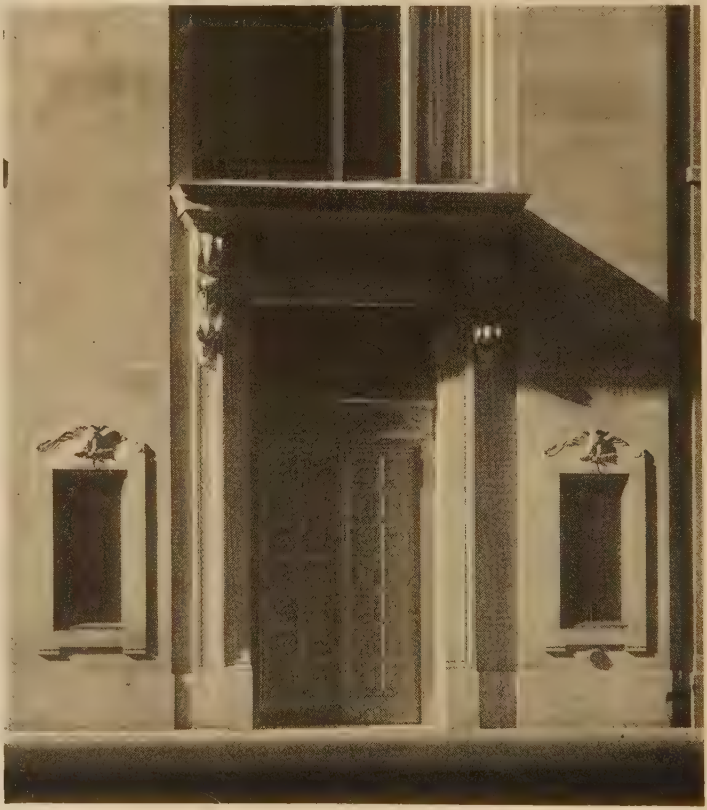
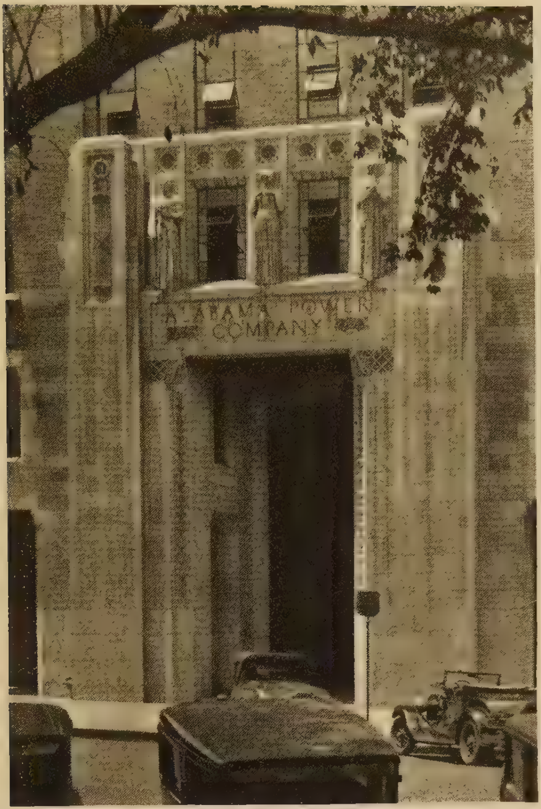


CASS GILBERT

JOSEPH H. FREEDLANDER





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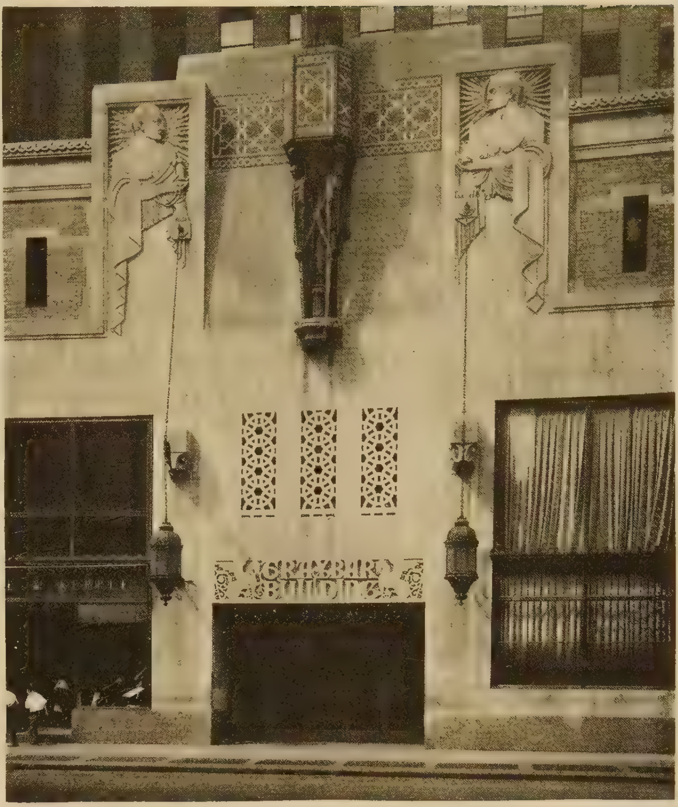
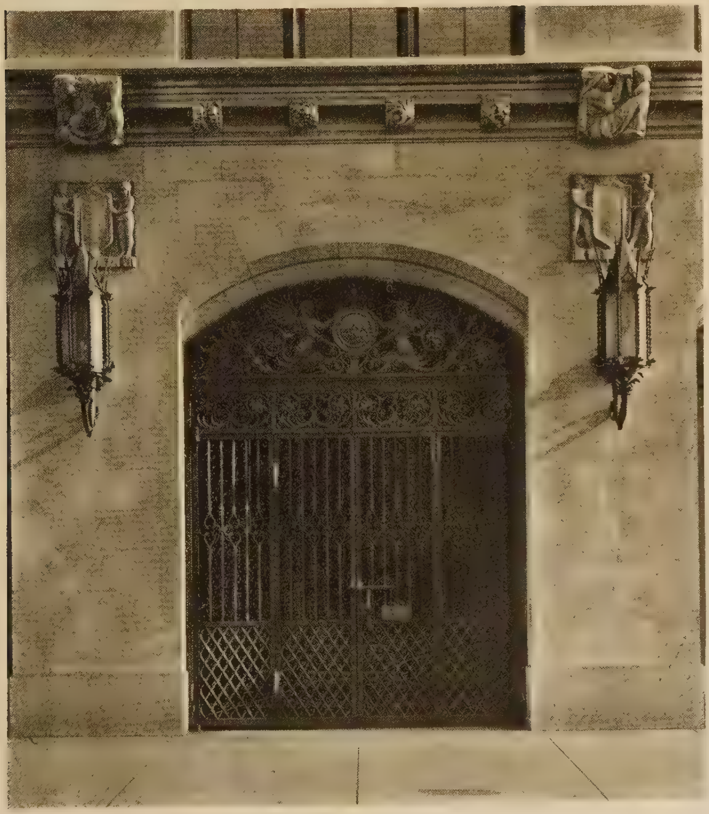


SLOAN & ROBERTSON

CASS GILBERT



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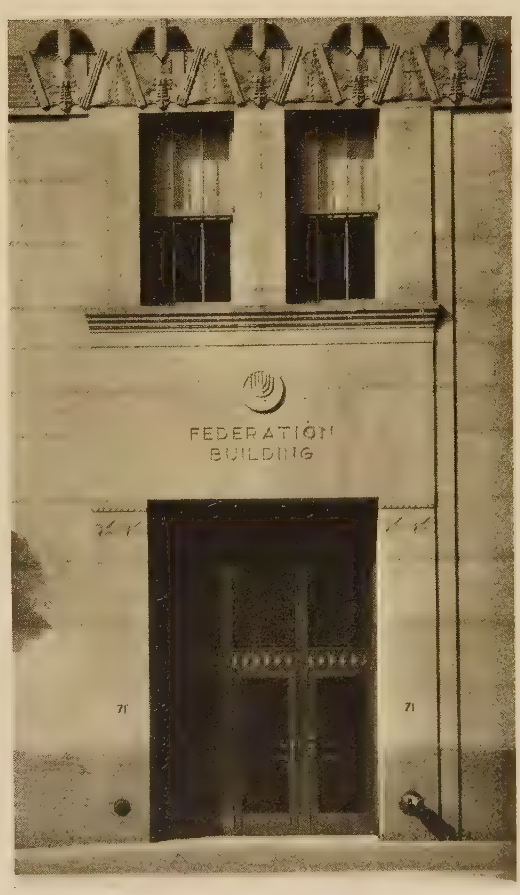
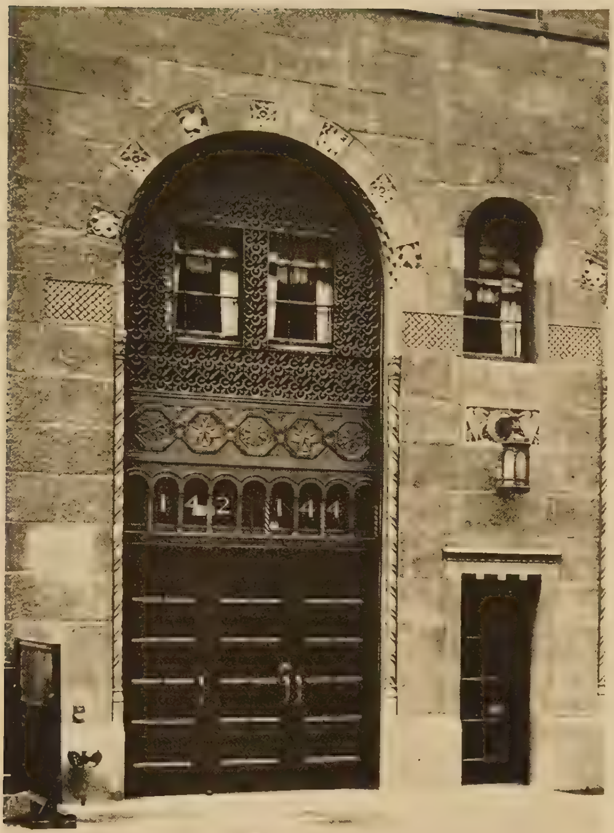
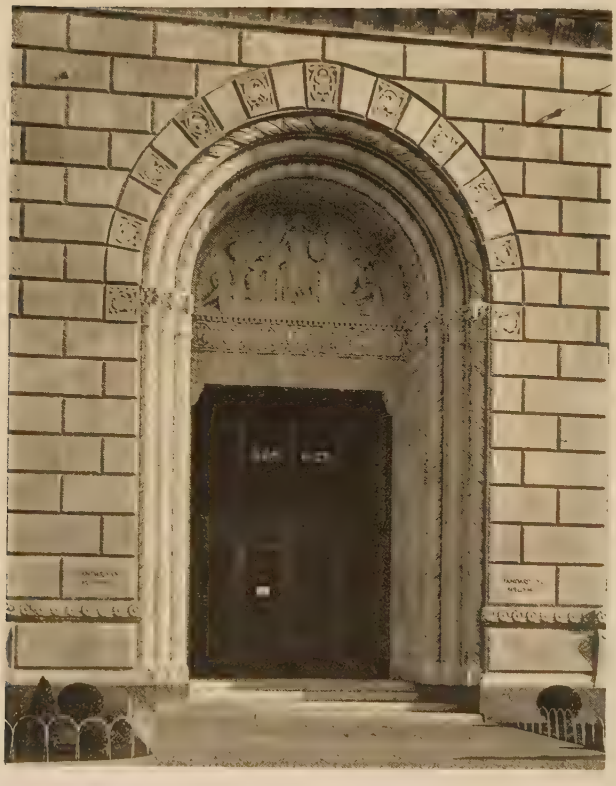
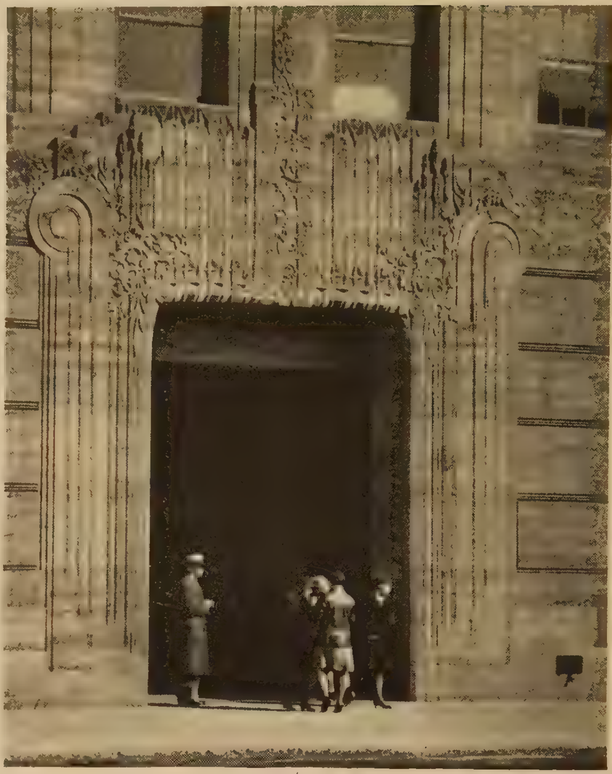




ANDREW J. THOMAS

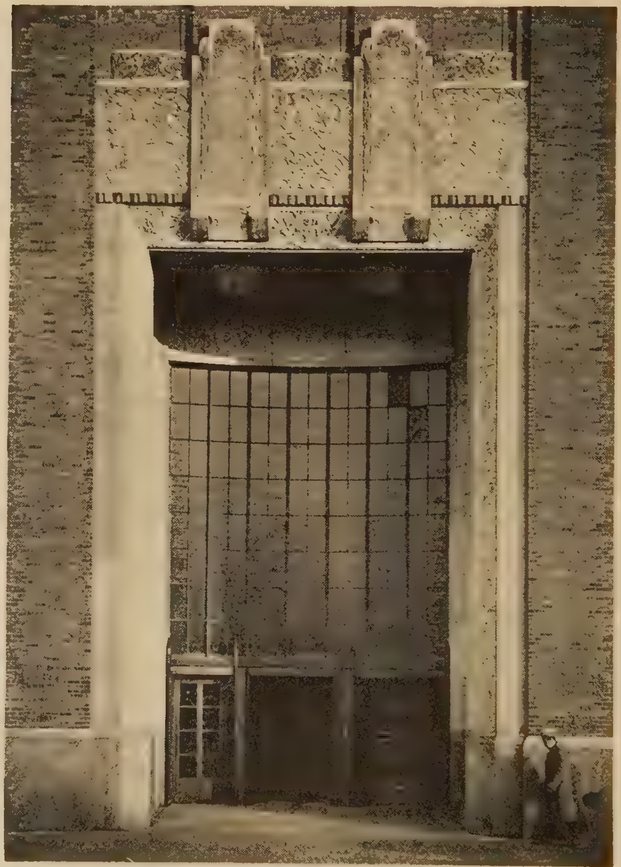
CURLETT & BEELMAN





VOORHEES, GMELIN & WALKER

VOORHEES, GMELIN & WALKER

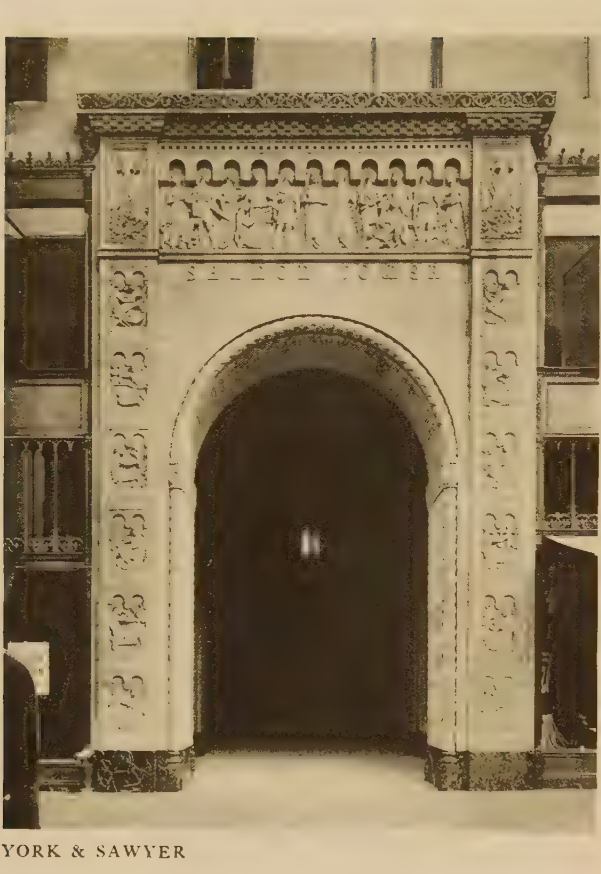


VOORHEES, GMELIN & WALKER

MILLER & PFLUEGER

BUCHMAN & KAHN

CASS GILBERT



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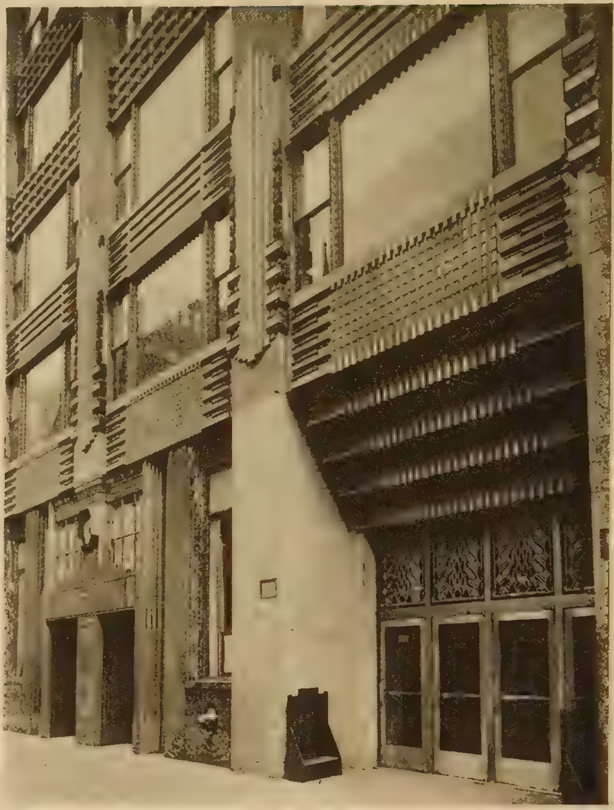
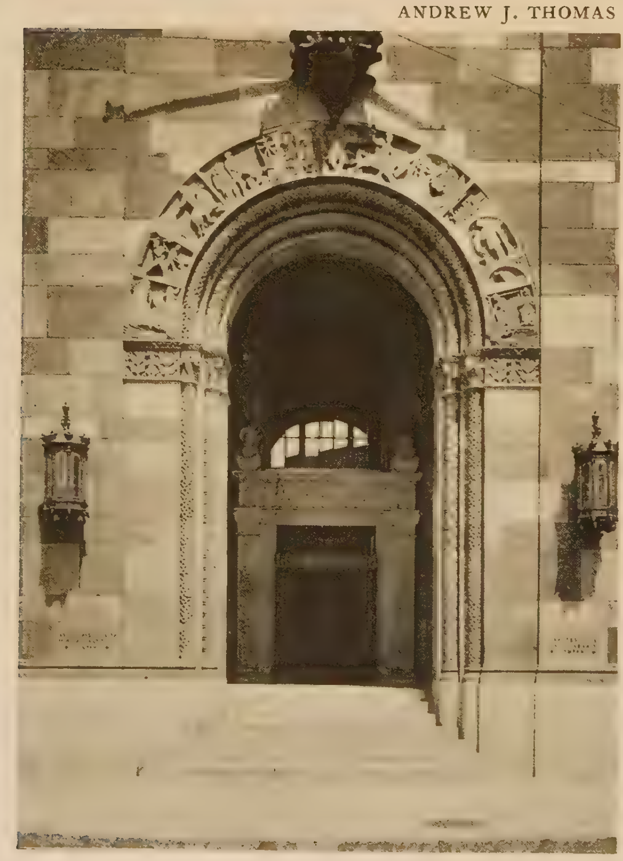
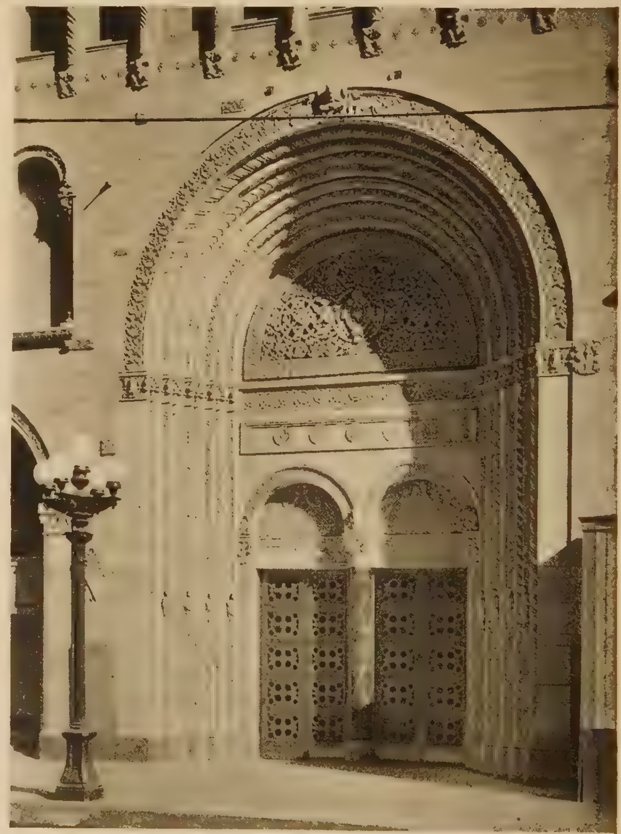


BUCHMAN & KAHN

ANDREW J. THOMAS



WALKER & EISEN



CONTACTS

DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES

Standard Specifications for Concrete

By Robert Seth Lindstrom

THE writer, having spent several years actively engaged in the Portland cement industry, thereby coming into close contact with architects, engineers, contractors, building material manufacturers and dealers, has found that there are many different interpretations of the exact meaning of the wording in architects' and engineers' specifications. There are, as a result of this, great variations in estimates and costs from contractors to architects and owners, also variations in prices by building material manufacturers and building material dealers.

There are probably no two architects or engineers who write their specifications alike for the same kinds of building materials. In many instances, architects specify trade names of materials made by manufacturers who have gone out of business.

For example, take the various materials that are mentioned in Portland cement concrete specifications: Portland cement, sand, and coarse aggregates, such as gravel, crushed stone or trap rock. All of these require more specific and detailed information regarding fineness, grading from fine to coarse, etc., and quality of each material.

First, let us consider Portland cement. The writer has found as many as a dozen brands of Portland cement specified, among them being "Chicago A.A.," which brand has not been on the market for a number of years. In addition to specifying brand and name of manufacturer of the Portland cement, several pages of technical specification are written, giving methods of manufacture, which is a waste of time and money on the part of the architect in these times of standardization in building materials.

All Portland cement manufacturers aim to meet the Standard Specifications for Portland cement as promulgated by the American Society for Testing Materials, also the United States Government Standard Specifications for Portland cement.

Consequently, if the architects or engineers will simply specify the item of Portland cement as follows, they will obtain a standard Portland cement. The proposals from the contractor and material dealer in the locality of the contemplated building will be based on the costs of the manufacture, coupled with the cost of transporting the cement from the manufacturers and their representative dealers to the particular locality or the site of the job.

Specification for Portland Cement

"Portland cement shall be that manufactured and sold in accordance with the Standard Specifications for Portland cement of the American Society for Testing Materials."

The manufacturer, or brand name of Portland cement to be used shall be agreed upon when awarding the contract.

The next item for concrete specifications is the sand. Most architects specify sand as "clean, sharp torpedo sand, free from loam and impurities."

The word "torpedo" happens to pertain to some of the sand obtained in the Chicago market, but has nothing to do with the proper grading of the sand. Therefore, in writing a concrete specification, the grading of the sand from fine to coarse is more important for a sand specification than the word "torpedo," or any other name pertaining to the quality of the ingredients contained in the sand.

It so happens that the so-called torpedo sand obtained in the Chicago market has a uniformity of grading that meets with Fuller's formula for ideal sands, except that after being washed no percentage of fine sand passes a one-hundred-mesh sieve.

Some architects and engineers specify that a certain percentage of fine sand shall pass a one-hundred-mesh sieve. Therefore, it becomes necessary to manufacture a sand having the proper grading and fineness which shall also pass a certain percentage through a one-hundred-mesh sieve.

Some producers in the Chicago district are now engaged in arranging and setting up their machinery preparatory to producing a sand of standard specification similar to a standard Portland cement specification, so that in specifying sand or fine aggregate, the architect or engineer will be able to specify and obtain a standard manufactured sand, meeting with their specifications for Portland cement concrete.

For the present, the following specifications will serve as a standard specification for sand:

Specification for Sand or Fine Aggregate

Sand shall be washed, clean, sharp sand, free from all impurities and silt, graded in fineness by percentage in weight passing through standard sieves with square openings as follows:

4	mesh to the inch passing	100	per cent
8	" " " " "	75	" "
14	" " " " "	50	" "
28	" " " " "	25	" "
48	" " " " "	15	" "
100	" " " " "	5	" "

The third item is coarse aggregate, and whether it be of gravel, crushed stone, or trap rock, like the sand or fine aggregate it should also meet with a standard specification of grading. The following specifications are recommended:

Specifications for Coarse Aggregate

Coarse Aggregate.—Each grain shall be clean, hard, durable, and free from alkali, organic or other deleterious matter, and also free from dust, and graded or ranging in size from one inch down to one-sixteenth, according to percentage by weight passing through standard sieves with square openings as follows:

1	inch mesh passing	100	per cent
½	" " "	75	" "
¼	" " "	10	" "
⅛	" " "	5	" "
1/16	" " "	0	" "

Quantity of Each Material

The amount or quantity of each material required: aggregate, together with a quantity of water, and mixing time, will depend upon the tensile and compressive strength required in the finished product.

The above recommended standard of specifications and standard practice is based on results obtained by actual tests of materials in the laboratory as well as in the field.

Uniformity and standard specifications for concrete materials will simplify supervision and testing methods of these materials, at the same time saving money for the owner, architect, contractors, manufacturers, and dealers.

New Trends in Small House Design

By James S. Taylor

Division of Building and Housing, Bureau of Standards, Department of Commerce

Mr. Taylor made an address on this subject before the Homebuilders' and Subdividers' Division, National Association of Real Estate Boards some months ago. From this address we have picked out a few of the bare facts only, with apologies to Mr. Taylor for having to omit the context. Members of Mr. Taylor's staff visited some thirty-eight cities in the course of the year, studying small house construcstruction—houses mostly of five or six rooms. These men have obtained records, among other things, on about three hundred details of typical small houses in as many subdivisions.—EDITOR.

I CANNOT hope to pose as an expert on detailed matters of style or sales appeal. I cannot tell you how the last $150 to be spent on a house to sell at $5,950 might best be divided up among inlaid flooring, a fireplace that has no chimney, tile on the bathroom walls, a colored kitchen sink, an electric button that opens the back cellar door from the kitchen, hand-forged hardware for the front door, and dozens of other items that are used in all sorts of combinations to help create individuality.

The automobile, besides permitting residences to spread out into suburban areas, has affected the size, shape, and features of the lot and of the house. In Washington, for example, the proportion of row houses being put up is much smaller since the war than before. New residential building consists more of apartments and of detached houses.

The front porch, a more or less distinctive American institution, is rapidly going out of style, and the rear of the house is coming more and more into its own. Alleys are becoming passé, although many of them have already been laid out in unbuilt territory and some cities still cling to them tenaciously.

The built-in garage has worked its way down from the more expensive houses into the medium-priced field.

A sun parlor at the rear has become fairly common, and the rear living-room is no longer a curiosity.

In row houses the built-in basement garage seems to be a prerequisite in Philadelphia and San Francisco, but it was found in less than half the houses visited in Washington and Baltimore. Local customs or practices governing block and lot sizes, carried over from before the days of the automobile, seem to account for the difference.

Modern labor-saving devices and housekeeping accessories have come to be demanded in most new houses, and absorb a considerable part of the cost of the house. This has created a pressure to cut down on the cubical contents, and has meant somewhat smaller room sizes, lower ceiling heights, and greater attention to economical arrangement of space.

Some prophets foretold the passing of the dining-room in the small house, arguing that, being used only two or three times a day, it was the most expensive space in the house. A good breakfast nook, and well-planned arrangements for serving meals at one end of an enlarged living-room, so they said, would suffice, but there is no proof yet that they were right. In our survey we found many small houses where a breakfast nook was added, but almost none where the dining-room was omitted.

Kitchens were more nearly alike in size than any other room. Most of them contained about one hundred square feet, with the width about three-quarters of the length.

Living-rooms from 11 to 15 feet wide and 15 to 22 feet long were most frequent.

Dining-rooms tend to be more nearly square, with about half again as large an area as the kitchens.

Bedroom sizes run distinctly larger in two-story than in one-story houses. The owner's bedroom in many two-story houses is over the living-room and of about the same size.

Ceiling heights are usually greater in the south than in the north. In houses above the lowest price range there is an increasing tendency to obtain a higher ceiling in the living-room by keeping the floor one or two steps lower than the remainder of the house. Provision of a fireplace, which is found in a large majority of cases, whether it be wood, gas or electric, shows that the home has not altogether surrendered as a place for social life. The radio is doing its part to keep people at home, and may have some connection with the fairly frequent provision of sun parlors and sun porches, which can be used as a second down-stairs living-room, or as a porch, according to the weather.

In new subdivisions gas and electricity are both common, but where there is only one it is more apt to be electricity. Most recently it is used for heating by means of large hot-water storage tanks which consume current, provided at special rates, during the hours after midnight when other power requirements are at a minimum. All this involves more expensive wiring, and additional electric outlets, and leaves less of the owner's dollar for the structure of the house itself. Gas is very general for cooking and for heating hot water, is used for space heaters, and is being developed as a fuel for furnaces, and for refrigeration.

The bathroom is one of the most conspicuous features of many new small houses. Of the houses covered in our survey, three-fourths had tile floors in the bathroom; and about one-half, tile wainscoting.

Use of more expensive fuels in house heating creates a greater incentive to use adequate weather-stripping and heat insulation.

Types of floor covering have been in evolution ever since the passing of the old-fashioned carpet. Hardwood floors down-stairs and a good grade of matched flooring up-stairs are usual, with linoleum common in the kitchen.

One of the most important and recent trends to have a marked effect is the increasing vogue for color.

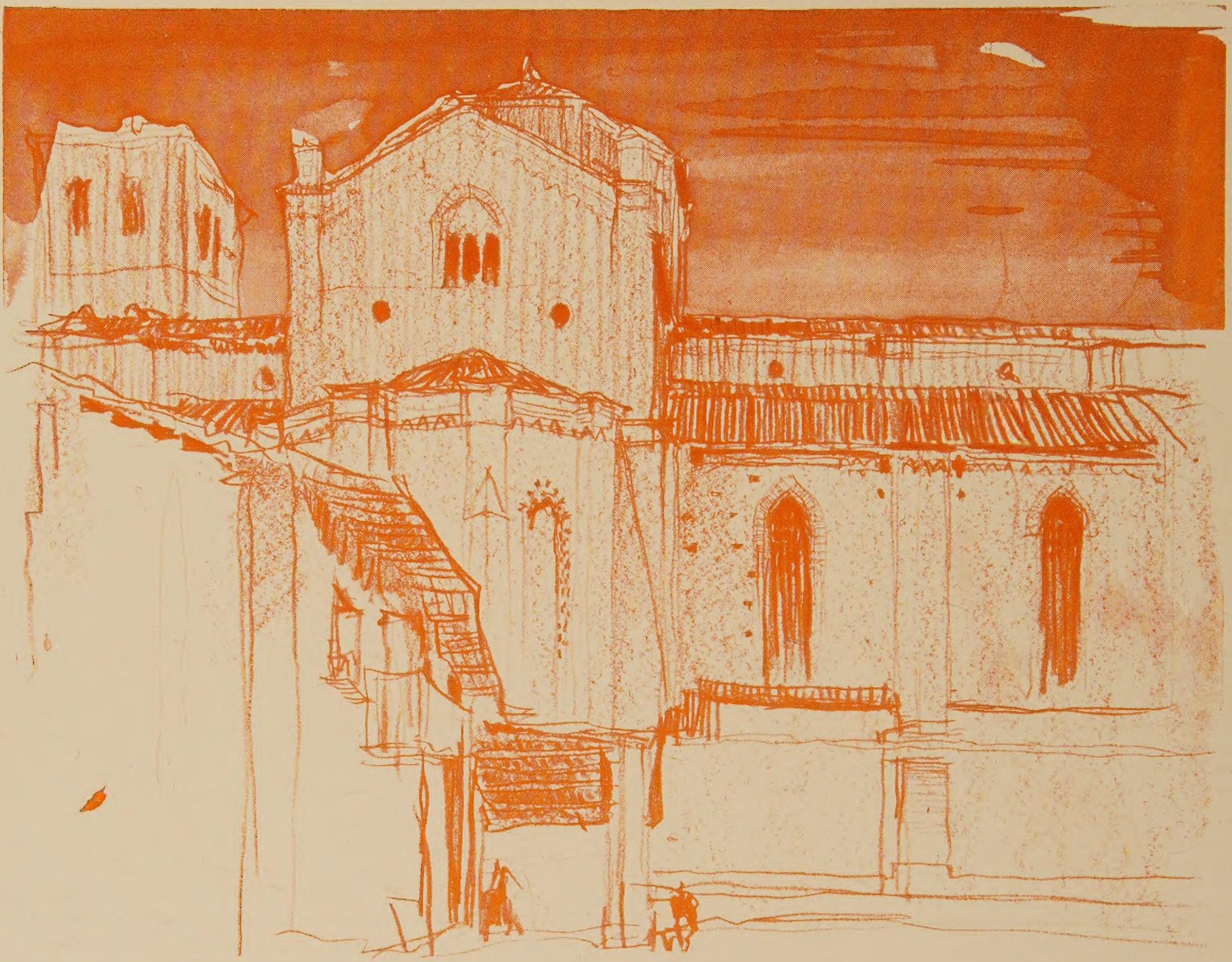
Lumber is still the basic material for dwelling construction since it is prevailingly used for interior framework, floors, stairways, and exterior and interior trim, even in houses whose walls are built of other materials.

Intense competition is evident in roofing, and in partition work, among composition boards, plaster boards, etc.

The lowest-priced houses now being built in quantity in the larger cities today are of five and six rooms, with one-story construction apparently predominating for the five-room, and two-story for the six-room size. The six-room, two-story house is favored more in Eastern cities, whereas in cities of the middle and far West, the five-room bungalow is in the lead in the lowest-priced group. In the latter cities, however, the two-story house usually has six rooms. The popularity of bungalows in the lowest priced class of detached dwellings seems to continue in spite of the arguments of those who maintain that a family gets more for its money in a two-story house than in a single-story dwelling.

Many local codes prevent use of economical types of brick walls. The plumbing codes more often than not prevent using three-inch plumbing soil pipe, which is fully as sanitary as the four-inch.

American domestic architecture is on the mend. The more expensive houses are usually designed by architects. More operative builders appreciate the importance of good architectural service, and employ architects on their staff or as consultants. The Architects' Small House Service Bureau has done a great deal to set higher standards in the small-house field.



Asti
From the drawing (11 x 14 *inches*) *in sanguine*
by Ernest Born

ARCHITECTURE
CHARLES SCRIBNER'S SONS